

## Bristol-Myers spots the trends—p. 32

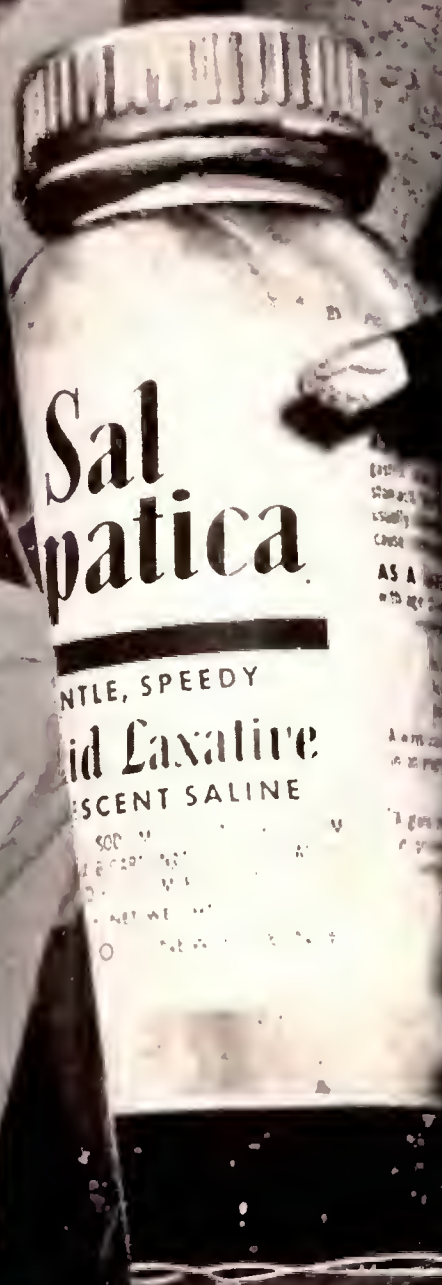
When quizzes loomed big, B-M knew what to do

# SPONSOR

*For buyers of broadcast advertising*

SP 10-49  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 17, N.Y.

BREAK THE CHAIN



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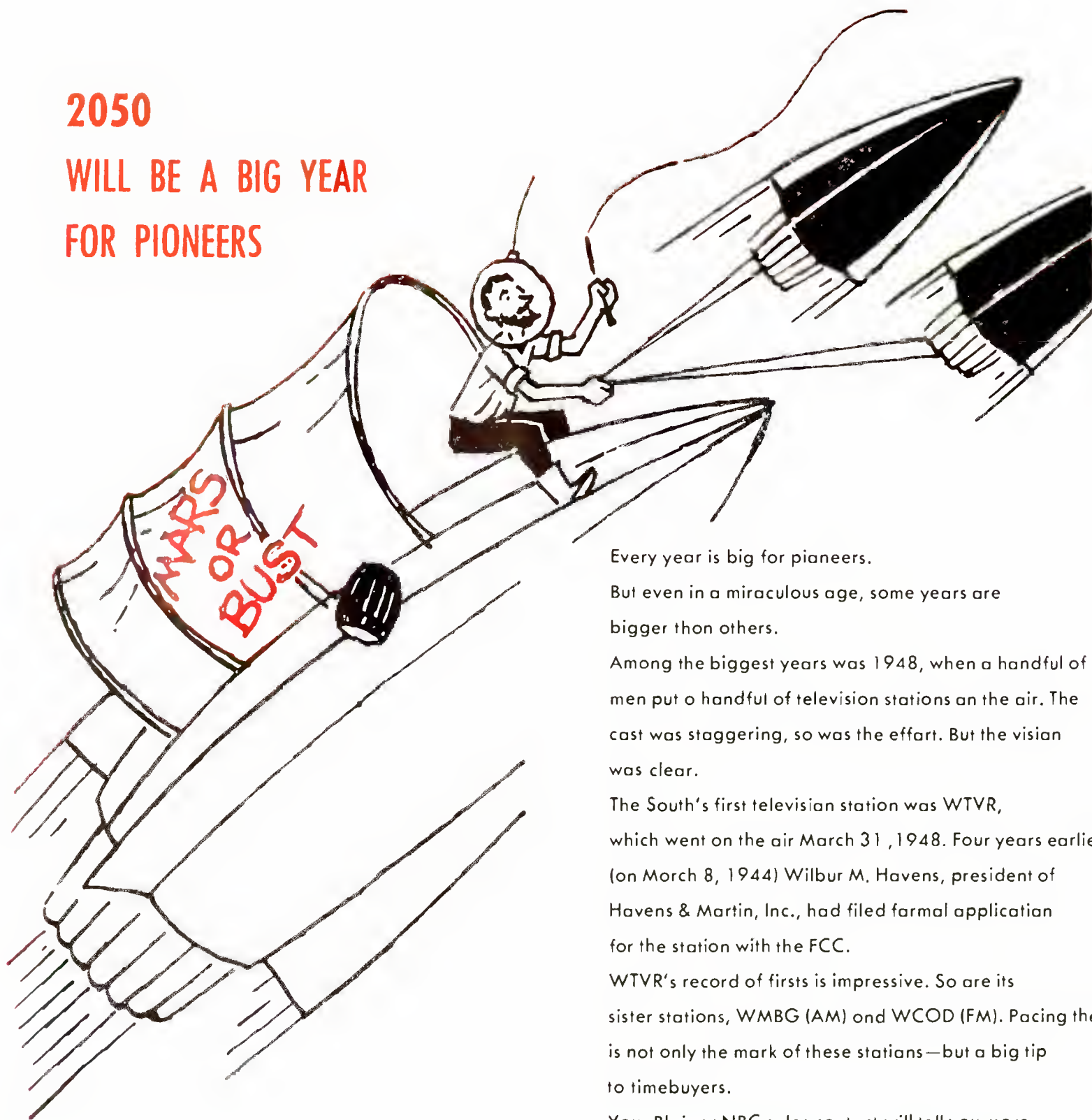
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**2050**

**WILL BE A BIG YEAR  
FOR PIONEERS**



Every year is big for pioneers.

But even in a miraculous age, some years are bigger than others.

Among the biggest years was 1948, when a handful of men put a handful of television stations on the air. The cost was staggering, so was the effort. But the vision was clear.

The South's first television station was WTVR, which went on the air March 31, 1948. Four years earlier (on March 8, 1944) Wilbur M. Havens, president of Havens & Martin, Inc., had filed formal application for the station with the FCC.

WTVR's record of firsts is impressive. So are its sister stations, WMBG (AM) and WCOD (FM). Pacing the field is not only the mark of these stations—but a big tip to timebuyers.

Your Blair or NBC sales contact will tell you more.

**WMBG** AM

**WCOD** FM

**WTVR** TV

**FIRST STATIONS OF VIRGINIA**

Pioneer NBC outlets for Virginia's first market.  
Represented nationally by  
John Blair & Company

# SPONSOR

510 MADISON AVENUE, NEW YORK

**REPORT**

9 OCT 1950

**BRITISH FIRMS INVADING U.S.**—Look for influx of English products in 1951. Newest is large pharmaceutical manufacturer slated to test laxative in 3 New York state markets first of year. Radio, TV, newspapers will compete in novel test, with one medium used in each market. More markets will be added later. Pears Soap, Hovis, Ltd. (bakers), Hillman-Minx, Austin are representative of growing foreign advertisers. . . . **ELGIN BUYS BIG ON WOR-TV, BUT**—Can Elgin Watch out-Bulova Bulova with TV buys like 51 daily time signals on WOR-TV, New York? Answer is "no," since Bulova is already solidly entrenched on 80 of 107 TV outlets on air—result of four years' activity by traveling specialist Fritz Snyder. Typical Bulova schedule is eleven 20-second films and 10 time signals daily on WNBT, N. Y. Benrus moved in early with fair success, but station expert Adrian Flanter has now moved to Bulova as sales promotion executive.

**HORMEL REACHES 19% RADIO HOMES MONTHLY**—Cumulative effect of Hormel's 2-network sponsorship of "Music with the Hormel Girls", gauged by recent Nielsen research. About one in every 5 U.S. homes tune in program each month. Broadcast first over ABC, show is taped for CBS repeat, added on premise that high percentage of additional families can be reached without extra program cost. . . .

**RADIO STILL ALSO-RAN IN FLORIDA CITRUS \$1,500,000 MEDIA SPLIT**—Switch in Florida Citrus Commission advertising from Benton & Bowles to J. Walter Thompson results in added emphasis on selective markets, but mostly to newspapers' advantage. Ads planned for newspapers in 93 east-of-Mississippi cities; announcements on 21 radio stations in 8 cities; TV participations in 3 cities. Newspapers scheduled to get \$450,000; air \$100,000. Magazines (Life, SEP) still get lion's share, \$850,000.

**SUNKIST GIRDING FOR HEAVY AD ACTION**—In move to make full and exclusive use of famous Sunkist trademark, California Fruit Growers' Exchange paid over \$1,000,000 to California Packing Corp, co-user. Agreement effective after distribution of Calpak 1950 crop. Both fresh and processed fruits handled by Exchange will bear Sunkist name thereafter (only fresh fruits included heretofore). Sunkist ad budget, averaging \$3,000,000 annually, may be increased to take full advantage.

**WILL NY BE TV CENTER USA?**—Campaign started by former New York Mayor William O'Dwyer to promote city as far-and-away leader in video originations is backed by Acting Mayor Vincent Impellitteri. City heads are giving TV production wants tangible helps. At NBC Center Theater opening 25 Sept. the acting mayor said:

## **SPONSOR REPORT for 9 October 1950**

"We feel that N.Y. is logically and from every viewpoint the television center of the entire world. We want to keep it exactly that way." . . . **TWO SMALL-STATION NETWORKS IN MAKING**—Liberty Broadcasting and Progressive Broadcasting Systems, both beginning operations this fall, intend to add another 600 or 700 stations to national network affiliate ranks. Almost all will be in 250 and 1,000-watt categories. Liberty, sparkplugged by youngsters Gordon McLendon and James Foster, has mushroomed regionally several years with baseball re-creations. Progressive, headed by West-Coaster Larry Finley, specializes in transcribed shows to be line-linked. Kickoff for latter planned 12 November. . . . **EXECUTIVES' RADIO SERVICE EXPANDS "FACTUARY"**—Complete radio/TV net sponsor listings, including programs and agencies under each sponsor newly added to periodical FACTuary on programs, agencies, networks published by Executives' Radio Service, Larchmont, N.Y.

**ADVERTISERS AND AGENCIES PREDICT INCREASED ADVERTISING**—Confidential replies by 159 ANA members on first quarter 1951 ad outlook revealed 2 to one ratio in favor of anticipated ad budget increases vs. decreases. Ten firms predicted spot radio increases; 3 predicted decreases. Network radio tallies showed 2 increases, 6 decreases. TV stole "guesstatorial" with 32 contemplated increases, no decreases. Agencies look for record 1950 ad volume, according to another survey. New York Times reported 13 September, agency execs predict 1950 expenditures at least 5 billion dollars ahead of previous record. Continued heavy volume for rest of 1950 prompted optimism. . . . **RADIO RATES REDUCTIONS PROBLEM LEFT TO INDIVIDUAL COMPANIES**—Action on question of night radio rates reductions during Chicago ANA sessions in late September didn't materialize, despite spirited discussion. But don't conclude issue is forgotten. Although ANA jointly is leery of anti-trust action, sentiment of individual members is plain. They've got to be shown radio values aren't declining; what they've been hearing about TV inroads adds up for them, rule of thumb, as impaired radio value. Some firms rabid on subject. Burden of proof, SPONSOR informed, is up to networks and stations. . . . **ADVERTISERS/ AGENCIES DECRY RADIO RESEARCH CONFUSION**—Broadcasters urged to reduce babel of research methods, adopt standards, in straight-from-shoulder ANA talks by Ben Duffy and Fred Manchee, BBD&O president and exec vp respectively. Advertiser, they argued, placed in position of deciding arbitrarily which method gives correct picture, at cost both industry, advertiser find increasingly difficult to absorb.

**ALL-PURPOSE DETERGENT ENTERS BATTLE ARENA**—Battle of the detergents, zealously being waged by Soap's big three (with P&G fighting C-P-P for top position and Lever moving up from way back) may be influenced by new element. Relatively small Purex Corp., L. A., has put all-purpose detergent "News" on Calif. market with theme "One suds for all washing." Big Three divide products into "light" and "heavy" detergents; haven't plugged an all purpose entry to date. "News" testing heavily with radio and newspapers via Foote, Cone & Belding, L. A. . . . **STATION GOOD-WILL TOURS MAKE TRAVEL COMPANIES RADIO-CONSCIOUS**—Rash of international,

(Please turn to page 48)



# BILL KLEM

## In Umpiring,\*—

# WHEC

## In Rochester

# LONG TIME RECORD FOR LEADERSHIP!

\* In 1905 Klem started calling them for the majors. He umpired 37 consecutive years 1905-1941. Klem also umpired the most world's series—18! Klem's record has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	43.9	17.2	9.6	6.6	17.8	3.1
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	38.2	24.8	7.9	15.2	9.6	2.8
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	40.6	27.7	8.0	9.6	12.9	
<b>WINTER-SPRING 1949-1950</b> HOOPERATING						

Station  
Broadcasts  
till Sunset  
Only

**BUY WHERE THEY'RE LISTENING: —**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

# SPONSOR

DIGEST OF 9 OCTOBER 1950 ISSUE

VOLUME 4 NUMBER 21

## ARTICLES

### ***Are mysteries still the best buy?***

Radio's classic low-cost program buy still delivers most homes per dollar. Emphasis today is on character, cleverness, authenticity

23

### ***Hormel's triple-threat girls***

From meat company's drum-and-bugle corps grew a highly effective sales and merchandising force, plus a traveling network radio show

26

### ***The inside story of an animated commercial***

Step-by-step account of how a cartoon commercial is made, from idea to art. Includes cost factors and tips on techniques

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### ***The farm director: what a salesman!***

Radio farm directors have hitched up their powerful influence in rural communities to the sale of products

30

### ***How Bristol-Myers rides the trends***

A quarter century of broadcast advertising based on a flexible formula has bucked stiff competition for this old drug and toiletry firm

32

### ***Pitchman in the parlor***

Advertisers are finding that street-corner technique of demonstrating their products on TV brings in floods of mail orders

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## COMING

### ***How Bristol-Myers rides the trends: Part II***

More about Bristol-Myers' 25-year history of broadcasting advertising, their unique advertising chain of command and their TV strategy

23 Oct.

### ***Mystery programing on TV: Part II***

How are sleuths and things supernatural doing on TV, and what's the outlook? SPONSOR is readying the answer

23 Oct.

### ***Is your class-product ripe for mass sales?***

As ravioli, fritos, and chop suey have done, "kosher" wines have burst their ethnic bonds, are realizing broader-market sales

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COVER: "Break the Bank" sells on NBC, both radio and TV, for Bristol-Myers. (See page 32)

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**YES-SUH!**

**WGRC NOW**

**LOUISVILLE'S**

**HOT-SPOT**

**"THAT'S US!"**

**WE ADMIT...WE'RE  
POWER  
GLAD**

with our new assignment  
on 790 KC, LOUISVILLE'S  
BEST FOR REGIONAL COVERAGE

**WGRC COVERS**

**"79"**

**COUNTIES IN  
NORTH CENTRAL KENTUCKY  
AND SOUTH CENTRAL INDIANA**



**WE GET RURAL COVERAGE!**

Seen our Coverage Map?

**ASK THE WALKER CO.**

Seen our new Rates?



## COVERAGE is Two-Faced!

... and in Omaha both  
faces are mighty happy!

ONE FACE OF THE COVERAGE PICTURE is that KMTV blankets the rich Omaha market with its 30,000-plus television sets. In addition, mail response shows that KMTV even reaches into Iowa, Missouri, Kansas and South Dakota. In this great agricultural area where income far exceeds the national average, you'll find *more spendable money* for your products and services.

THE OTHER FACE IS THE OVERWHELMING popularity enjoyed by KMTV in the area it serves... offering viewers the cream of programs from *two great networks* CBS and ABC.

TENTATIVE FALL LINEUP INCLUDES Don McNeil, Arthur Godfrey, Ken Murray, Perry Como, Paul Whiteman, Ralph Edwards, Art Linkletter, Studio One, Ford Theater, Lone Ranger, Wrestling, Boxing, Hockey and Top Locally Produced Shows. With favorites like these there is no guessing who gets the big TV audience in Omaha.

Get All the Facts from  
Your KATZ Man  
National Representatives

# KMTV

TELEVISION CENTER

2615 Farnam Street  
Omaha 2, Nebraska

### Here Are Facts About KMA Radio Station!

Conlan measurements and mail results prove that KMA has the most listeners in the rural and small town areas surrounding Omaha. Use KMA to reach the 181 county RMB area in Nebraska, Iowa, Kansas and Missouri.

KMA—Shenandoah, Iowa

Under Management of  
**MAY BROADCASTING CO.**  
Shenandoah, Iowa

## 510 Madison

### ONE PROGRAM, TWO SPONSORS

Station WOKY here in Milwaukee has a program which is broadcast twice daily with a different sponsor for each airing. Aside from sales messages, the broadcasts are identical. Is this situation unique in radio advertising?

The program is *Playtime for Children*, presented at 9 a.m. by Bitker-Gerner, a local women's and children's store, and at 5 p.m. by the Gridley Division of the Borden Co.

JOYCE JAEGER

Gerald A. Bartell Associates  
Milwaukee

• SPONSOR will appreciate hearing from stations that reproduce the same sponsored program for another advertiser. Is WOKY's technique a first?

### STATION MERCHANDISING

We were very interested in your 11 September issue carrying the story on promotion and merchandising done by various radio stations.

However, we were quite disappointed not to find mention of WWL, Louisiana's 50,000 watt clear channel station, which is reputed among both clients and agencies to have one of the finest promotion and merchandising departments in the country. Thousands of dollars are spent each year by our department on billboards, mailing pieces, street car and bus dash cards, displays in groceries, brochures and full page newspaper ads.

For your further information we are enclosing detailed "proof positive" of our endeavors which have gained us our reputation.

BOB TOMPKINS  
Promotion Director  
WWL  
New Orleans

• We're convinced! Reader Tompkins' "proof positive" covered an overwhelming number of impressive merchandising treatments.

### FOOTNOTE FROM APS

We have gone through your recent and very excellent edition of *FALL FACTS* with great interest and we were particularly pleased to see Associated's "Shows That Sell" so favorably mentioned in your story under "Music libraries" on page 56. I think that we as an industry collectively owe you a

vote of thanks for once again pointing out what we believe to be an absolute fact: that programing for profit is now an accepted sales-truth in radio.

Because the article was so pleasing, I hope you won't consider the following a complaint, rather let us call it an observation. Under the question: "Are music libraries expanded to include other types of programs available for sponsorship?" you list World Broadcasting as having introduced musical weather jingles, musical time jingles and feature program signatures. It sounds very exclusive and yet Associated has gone World one better, we believe, by ironing out all the bugs from such invaluable production aids and presenting them to our subscriber stations in a much more usable, *sellable* form than is available from any other e.t. library. Not only do we have the time and weather jingles and program signatures, but we have now introduced *two* complete sets of what we call Advertiser Lead-Ins—sparkling musical introductions for commercial announcements, covering 12 basic businesses (food stores, jewelers, furniture outlets, appliance outlets, etc.). I was under the impression that we had sent this material to you but apparently we did not. I am, therefore, taking the liberty of sending you our combination "promotion piece-production" chart for the Time and Weather jingles and Advertisers Lead-Ins.

I will certainly appreciate it whenever a future comparison can be made to show that Associated is *at least* equal with if not ahead of the rest of the field in specially produced income-building features.

LESLIE F. BIEBL  
Program and Promotion Manager  
Associated Program Service  
New York

### MAIL ORDER ON RADIO

Recently you published an article dealing with mail order selling by radio on the West Coast. For weeks now, I've been trying to lay my hands on the issue containing the article, but have had no success. I'd much appreciate your forwarding that issue to me.

ROBERT W. BLUMENTHAL  
Lewis Advertising  
Worcester

• Reader Blumenthal is directed to "Mail orders by the millions" contained in our 22 May Issue.

# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q.** We will soon be starting a Christmas sales promotion on radio covering a group of Western toys that will sell for \$1 a set. We intend to merchandise these toys nationally. Can you tell us which stations have had success with toy mail order items?

*Toy concern, Pittsburgh*

**A.** "Mail orders by the millions" in our 22 May SPONSOR lists the stations used successfully by RCW Enterprises. It should aid you in your selection of stations.

**Q.** A few months ago you mentioned, in a story on giveaways, a firm producing TUNE-O. What is the name and address of that organization?

*Radio station representative, New York*

**A.** Richard H. Ullman Inc., 295 Delaware Ave., Buffalo 2, N. Y.

**Q.** We plan to run a half-hour live drama series using local talent; where can we obtain some good half-hour radio scripts?

*Advertiser, Kitchener, Ontario*

**A.** Contact National Research Bureau Inc., Burlington, Iowa; Radio Script Services, 218 North Duke Street and Radio Writers Laboratory, RWL Building, both in Lancaster, Pa.; and Radio Events Inc., 535 Fifth Avenue, N. Y. Radio Events charges \$10-15 per script.

**Q.** Did you carry any "soap opera" stories in SPONSOR from July to September 1950?

*Advertising agency, Philadelphia*

**A.** There were no "soap opera" stories during that period. In 1949 we carried a continuing five-part story: "The secret life of a soap opera," 11 and 25 April, 9 and 23 May, 6 June.

**Q.** How much does it cost to produce a half-hour TV Western film like Hopalong Cassidy?

*Public relations organization, Chicago*

**A.** Actually, Hopalong Cassidy films are not made expressly for video but are his old Hollywood films. The average cost of a half-hour Western film runs roughly between \$12,000 and \$18,000. For TV cost breakdowns and the latest on the TV film situation see "Television program costs" in our 22 May issue and "Sensational but scarce" in the 5 June SPONSOR.

**Q.** Can you give us some late figures on TV set installations throughout the country?

*College student, Milwaukee*

**A.** The latest figures on TV set installations, according to N.B.C. as of 1 September are as follows: U. S. total 7,529,000; New York 1,555,000; Los Angeles 638,000; Chicago 595,000; Philadelphia 565,000; Boston 490,000; Detroit 306,000 and San Francisco 85,300.

**Q.** We've seen an ad in many newspapers plugging Edwin C. Hill's radio show. Who is his sponsor?

*Radio station representative, New York*

**A.** Edwin C. Hill's *The Human Side of the News* is sponsored by the Pan American Coffee Bureau (M-W-F, ABC).

# To

# One

# Million

# People

# CBS

# Means

# WDNC

DURHAM,  
North Carolina

5,000 WATTS

620 K.C.

PAUL H. RAYMER, REP.



# 5000 WATTS OR 250... AP NEWS lands big

*"Latest Contract for Associated Press News Means Complete Sellout of All WLAM News Programs."*

FRANK S. HOY  
General Manager  
Station WLAM (5000 Watts)  
Lewiston, Me.

*"Associated Press Service Keeps Contracts Coming In."*

GRANVILLE WALTERS  
General Manager  
Station WAML (250 Watts)  
Laurel, Miss.

WLAM and WAML . . . like many other stations . . . rely on AP news exclusively. And . . . like many others . . . they find Associated Press news easy to sell because it sells for sponsors.

Hundreds of the country's finest stations announce with pride . . .

**"THIS STATION IS**

# contracts



WLAM carries a total of 87 sponsored AP newscasts weekly, including ten 15-minute programs for women and 14 others on Sports.

Mr. Hoy says:  
"We have just closed a contract with the Oldsmobile, Cadillac and Chevrolet dealers for the only AP newscast we had left—at 10 P.M., seven nights a week.  
"Associated Press news programs are the easiest to sell."



These WAML sponsors use Associated Press news continuously:  
Electric Appliance Co.  
Lott Furniture Co.  
Burton's Jewelry Store  
Hauenstein Insurance  
Hicks Drug Store  
Fine Bros.-Matison Dept. Store  
Marcus Furniture Co.  
Bush Dairy  
Buick Dealer  
Stone Service Station  
McCrory Insurance  
Plymouth-DeSoto Dealer  
Carter-Heide Dept. Store

Mr. Walters says:  
"Our success is due largely to the excellent writing and accuracy of The Associated Press radio report."

MEMBER OF THE ASSOCIATED PRESS."

If you are a sponsor not using AP news . . . if you are a sponsor who wants the best . . . switch your schedule to stations with AP news.

If you are a station not using AP news . . . if you are a station that can qualify for AP membership . . . join the one news association that charges each member only its exact share of the cost of providing service.

When you can have the best, why be satisfied with less?

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers—more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S. — offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

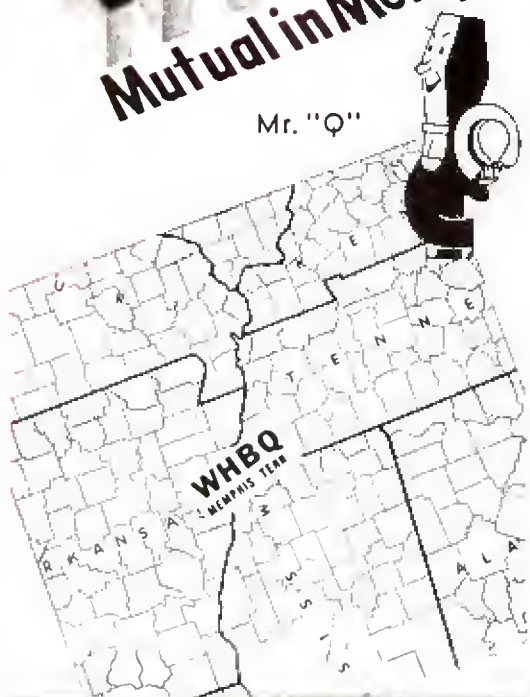
FOR FURTHER DETAILS, WRITE

RADIO DIVISION  
THE ASSOCIATED PRESS

50 Rockefeller Plaza  
New York 20, N. Y.



SEE WEED



**WHBQ—IN THE SOUTH'S  
GREATEST MARKET**

# Mem, Money and Motives

by  
Robert J. Landry

It may not be polite to say so out loud, but an excess profits tax, which now seems sure, is no catastrophe to radio, or television, or any other advertising medium. To the contrary. Excess profits taxation not only eases time (and space) buying but it is the daddy of scores and scores of "institutional" campaigns.

We are not now considering the unhappy confusion in the outer world which makes necessary such drastic taxation. Nor denying the understandable anguish of corporations which cannot retain their accumulated cash reserves. These are separate matters. All we're talking about right now is the side-effects of an excess profits tax upon the merchants of advertising time and space. These side-effects are not unpleasant.

\* \* \*

Indeed in their private conversations admen will concede as much, but always privately, since they do not wish to be detected in undue elation over a law which encourages greater open-mindedness to the suggestions and proposals of advertising business-getters.

In practical effect, excess profits taxation neutralizes, temporarily, the harsh negatives of corporation treasurers and efficiency experts. They are deprived of their veto. Their cold puritanical joy in saying "no" to all expansions and innovations is given indefinite furlough. In short, with the watch-dogs leashed, a kindlier atmosphere develops between buyer and seller. Buyers actually lift the luncheon check. Hard-faced vice presidents willingly okay expense accounts. Thousands of self-centered heathen suddenly warm the wistful hearts of salesmen and treat them as if they were human.

Best of all from the standpoint of the long-pull advantage of advertising, many of the program suggestions, proposed campaigns, and merchandising schemes which are suddenly endorsed and tried out prove brilliantly successful to the pleasant surprise of the hard-faced vice presidents who previously vetoed on cost alone. Thus skeptics are slipped into experiences they have long fought but learn to enjoy. The habit of advertising is established in new soil. Watered at the outset by excess profits money, the plants live on (or many of them) into normal times and tax repeal.

\* \* \*

While in today's mood of giving the devil his due, it is an ironical fact that our American economy is now jumping under the stimulation of the added 10-billions (and more to come) for military purposes. Thus, and not for the first time, the Communist brain-trusters in Moscow, invigorate the very system they wish to destroy. None of this is the ideal way to organize either life, prosperity, or international amity. From the long-term view, much that now is happening is of dubious future consequence; which is to say, we may not like the price. Still, it is wise to live each day for itself and on that basis we have to recognize the strange paths of prosperity. Right now the pulsations of our economic vitality are growing. The immediate outlook is excellent. The outlook for three or four years into the future is good.



*Effective Oct. 1*

*The* **KATZ AGENCY**

*represents*

**KCMO**

*Kansas City's ONE and ONLY  
50,000 Watt Station*

*One Does It-  
in Mid-America*

- ONE station
- ONE rate card
- ONE spot on the dial
- ONE set of call letters

**50,000 WATTS**  
DAYTIME

**810 kc.** 10,000 WATTS  
NIGHT

Here's news for advertisers.

Effective October 1, 1950, KCMO will be represented nationally by the Katz Agency, Inc.

Katz offices are located in New York, Chicago, Atlanta, Dallas, Detroit, Kansas City, San Francisco and Los Angeles.

The nearest Katz office can give you complete information on how KCMO is consistently gaining listeners in its coverage of the Metropolitan areas of Missouri and Kansas *plus* rural Mid-America. Ask the Katz man for specific program information for your product.

New National Representative:  
**THE KATZ AGENCY**

**KCMO**

KANSAS CITY, MISSOURI  
Basic ABC Station For Mid-America

**KCMO-FM...94.9 Megacycles**



Operating Transit Radio  
in Greater Kansas City...  
reach them... sell them...  
on their way to buy... at  
new low costs!

Contact Transit Radio, Inc.

# WIN WITH A WINNER

**1. High Hoopers\***—6th highest Hooperated station in the nation between 6 and 10 P.M. In Milwaukee consistently No. 3 Morning, Afternoon and Evenings. No. 1 on individual program ratings competitive to National Network Shows.

**2. Lower Costs**—No other station in Milwaukee delivers audience at a lower cost per 1000. At the 250-time frequency, \$9.75 buys a Nighttime minute—\$7.50 a daytime minute.

**3. Top Programming**—24 Hours of Music, News and Sports. Continuous popular, familiar music native to Milwaukee, interrupted only by clear, concise 5 minute newscast and leading play-by-play Sports broadcasts.

**4. Personnel**—Highest Paid Program Staff with exception one Network Station. Air Salesmen — not announcers. Full time local news staff.

*\*Based on Dec.-April Hooperatings and May-June Index*

# WEMP

***24 Hours of Music - News - Sports***

HEADLEY REED, Nat'l. Reps.

HUGH BOICE, Gen'l Mgr.

# New and renew

# SPONSOR

9 October 1950

These reports appear in alternate issues

## New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	NBC-TV 47	Your Hit Parade; Sat 10:30-11 pm; 7 Oct; 52 wks
Armour & Co	Foote, Cone & Belding	NBC-TV 14	Stars Over Hollywood; W 10:30-11 pm; 6 Sep; 52 wks
Arnold Bakers Inc	Benton & Bowles	ABC-TV	Life Begins at 80; T 10-10:30 pm 3 Oct; 52 wks
Atlantic Refining Co	N. W. Ayer	NBC-TV 11	Football Games; Sat 1:15-3:15 pm; 30 Sept; 9 wks
California Prune & Apricot Growers Assoc	Long	CBS-TV	Homemakers Exchange; Th 4-4:30 pm; 7 Sep; 31 wks
California Walnut Growers Assoc	McCann-Erlekson	CBS-TV	Homemakers Exchange; F 4-4:30 pm; 13 Oct; 26 wks
Allen B. DuMont Laboratories Inc	Campbell-Ewald	DuMont	Saturday Night At The Garden; Sat 8:30-11 pm; 7 Oct; 52 wks
A. C. Gilbert Co	Charles W. Hoyt	CBS-TV	Boys Railroad Club; Sat 7:30-45 pm; 28 Oct; 8 wks
Kaiser-Frazer Corp	William H. Weintraub	DuMont 10	Ellery Queen; Th 9-9:30 pm; 19 Oct; 52 wks
Knox Gelatine Co	Charles W. Hoyt	CBS-TV	Homemakers Exchange; W 4-4:30 pm; 13 Sep; 13 wks
Lewyt Corp	Hicks & Grelet	CBS-TV	Homemakers Exchange; M 4-4:30 pm; 9 Oct; 6 wks
Minute Maid Corp	Doherty, Clifford & Shenfield	NBC-TV 46	Kate Smith Show; Th 4:30-4:45 pm; 28 Sep; 52 wks
Arthur Murray Studios	Dorland	DuMont 40	Arthur Murray's Party Time; Sun 9-10 pm; 15 Oct; 13 wks
Quaker City Chocolate & Confectionery Co	Adrian Bauer	CBS-TV	Lucky Pup; W 5-5:15 pm; 13 Sep; 13 wks
Quaker Oats Co	Ruthrauff & Ryan	NBC-TV 47	Zoo Parade; Sun 4:30-5 pm; 1 Oct; 25 wks
Renuzlt Home Products	McKee & Albright	CBS-TV	Homemakers Exchange; T 4-4:30 pm; 5 Sep; 39 wks
Revere Copper & Brass Inc	St. Georges & Keyes	NBC-TV 46	Meet the Press; Sun 4-4:30 pm; 8 Oct; 36 wks
Roma Wine Co	Kastor, Farrell, Chesley & Clifford	NBC-TV 17	Party Time at Club Roma; Sat 11-11:30 pm; 7 Oct; 13 wks
Tho S.O.S. Co	McCann-Erickson	NBC-TV 36	Saturday Night Revue; Sat 9:50-10 pm; 9 Sep; 39 wks
Suchard Chocolate Co	Foltz-Weissinger	CBS-TV	Homemakers Exchange; T, Th 4-4:30 pm; 26 Sep; 13 wks
Swift & Co	J. Walter Thompson	CBS-TV	Homemakers Exchange; F 4-4:30 pm; 6 Oct; 4 wks
Toni Co	Foote, Cone & Belding	CBS-TV	Arthur Godfrey & His Friends; W 8-8:15 pm; 27 Sep; 52 wks
United Fruit Co	BBD&O	CBS-TV	Homemakers Exchange; W 4-4:30 pm; 20 Sep; 13 wks

## Renewals on Television Network

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Aluminum Cooking Utensil Co	Fuller & Smith & Ross	CBS-TV	Homemakers Exchange; M 4-4:30 pm; 9 Oct; 12 wks
General Electric Co	Young & Rubicam	CBS-TV	Fred Waring; Sun 9-9:30 pm; 24 Sep; 52 wks
Lincoln-Mercury Dealers	Kenyon & Eckhardt	CBS-TV	Toast of the Town; Sun 8-9 p.m; 24 Sep; 39 wks.
Jules Montenier Inc	Earle Ludgin	CBS-TV	What's My Name; Sun 10:30-11 pm; 8 Oct
Olney & Carpenter Inc	Fuller & Smith & Ross	CBS-TV	Homemakers Exchange; F 4-4:30 pm; 13 Oct; 52 wks
Philco Corp	Hutchins	NBC-TV 59	Philco Television Playhouse; Sun 9-10 pm; 15 Oct; 52 wks
Westinghouse Electric Corp	McCann-Erlekson	CBS-TV	Studio One; M 10-11 pm; 11 Sep; 52 wks

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KCMO, Kansas City, Mo.	ABC	The Katz Agency, N. Y.
KECK, Odessa, Texas	Independent	Forjoe & Co, N. Y.
KSO, Des Moines	CBS	Edward Petry & Co, N. Y.
WCNX, Middletown, Conn.	Independent	Devney & Co, N. Y.
WHYU, Newport News, Va.	Independent	Devney & Co, N. Y.
WPIT, WPIT-FM, Pittsburgh	Independent	Forjoe & Co, N. Y.

- In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments

## New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Chicle Co	Badger & Browning & Hersey	KTTV, L. A.	20-sec film; 2 Oct; 13 wks (r)
Anthracite Institute	J. Walter Thompson	WTOP-TV, Wash.	20-sec film; 5 Oct; 47 wks (r)
Atlantic Commission Co	Paris & Peart	WTOP-TV, Wash.	One-min film; 16 Oct; 5 wks (r)
Beaumont Co	Harry B. Cohen	WNBQ, Chi.	20-sec film; 3 Oct; 22 wks (n)
Borden Co	Young & Rubicam	WRGB, Schen.	Stn break; 16 Sept; 52 wks (n)
Borden Co	Young & Rubicam	WNBT, N. Y.	One-min annemt; 26 Sep; 52 wks (n)
Borden Co	Young & Rubicam	WPTZ, Phila.	One-min annemt; 27 Sep; 52 wks (r)
Chesapeake & Potomac Telephone Co	N. W. Ayer	WTOP-TV, Wash.	20-sec film; 7 Oct; 13 wks (r)
Clark Candy Co	BBD&O	WCAU-TV, Phila.	One-min annemt; 22 Sep; 13 wks (n)
Colgate-Palmolive-Peet Co	Sherman & Marquette	WAFM-TV, Birmingham	One-min annemt; 7 Oct; 13 wks (r)
Curtis Circulation Co	BBD&O	WCAU-TV, Phila.	One-min annemt; 27 Sep (n)
Eversharp Inc	Biow	WCBS-TV, N. Y.	20-sec film; 2 Oct; 52 wks (r)
Gruen Watch Co	Stockton, West, Burkhardt	WNBW, Wash.	Stn break; 26 Sep; 52 wks (n)
P. Lorillard Co	Lenzen & Mitchell	WCAU-TV, Phila.	One-min film; 30 Sep; 9 wks (r)
C. F. Mueller Co	Duane Jones	WTOP-TV, Wash.	20-sec film; 3 Oct; 52 wks (r)
Peuick & Ford Ltd	BBD&O	WPTZ, Phila.	Stn break; 28 Sep; 26 wks (n)
R. J. Reynolds Co	William Esty	WPTZ, Phila.	Ten-sec film; 26 Sep; 52 wks (n)
R. J. Reynolds Co	William Esty	WBTB, Charlotte	20-sec film; 2 Oct; 13 wks (r)
Schneider Baking Co	Quality Bakers of America	WNBW, Wash.	One-min annemt; 17 Sep; 26 wks (n)
TWA	BBD&O	KTTV, L. A.	20-sec film; 2 Oct; 52 wks (r)
Simmons Co	Young & Rubicam	WCAU-TV, Phila.	One-min live annemt; 26 wks (n)
Snushine Biscuit Co	BBD&O	WCAU-TV, Phila.	One-min film; 18 Sep; 13 wks (n)
United Fruit Co	BBD&O	WCAU-TV, Phila.	Five-min program; 21 Sep; 13 wks (n)
Ward Baking Co	J. Walter Thompson	WBZ-TV, Boston	Stn break; 26 Sep; 52 wks (r)
Ward Baking Co	J. Walter Thompson	WNBK, Cleve.	20-sec film; 28 Sep; 52 wks (r)

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ed Becker	J. Walter Thompson, N.Y., acct exec	Hal Short & Co, Portland, acct exec
Jimmy Blair	WOIC, Washington, D. C., dlr, prod	Lamb & Keen, Phila., prog dir
Lysbeth Tee Blankenship	William Esty Co, N. Y.	Dancer-Fitzgerald-Sample, N. Y., copy writer
Donald A. Breyer	Brisacher, Wheeler & Staff, S. F., vp	Ted H. Factor, L. A., exec vp
Paul K. Brown	Young & Rubicam, N. Y., acct exec	Leonard E. Sturtz, N. Y., acct exec
Barney Capehart	Independent pub rel counsel, Chi.	Ruthrauff & Ryan, Chi., dir of pub rel
Donald G. Cutler	Burke Dowling Adams, Montclair, N. J., acct exec	Charles Dallas Reach, Newark, acct exec
Thomas K. Denton	Casler, Hempstead & Hanford, Rochester	Dancer-Fitzgerald-Sample, Chi., vp
Phyllis Duskin	Shop-By-Television Inc, N. Y.	Ray-Hirsch Co, N. Y., radio, tv dir
Fred Golden	Blaine-Thompson Co, N. Y., head of theatre dept	Same, vp
Martin W. Jacobson	General Outdoor Advertising, N. Y., acct exec	Moss Assoc, N. Y., vp
Arthur A. Judson	Van Diver & Crowe, N. Y.	Head of new agency under his name, 345 Madison Ave, N. Y.
Mrs. Adrian Bryan Kuhn	Norman D. Waters & Assoc, N. Y., copy chief	Cecil & Presbrey, N. Y., radio-tv copy dept
David Levy	Young & Rubicam, N. Y., radio supervisor	Same, vp in charge talent and new programing
C. L. MacNelly	Pedlar & Ryan, N. Y.	Ted Bates, N. Y., acct exec
Jerry Martin	William Esty Co, N. Y.	Duane Jones Co, N. Y., tv dir
William C. Matthews	Foot, Cone & Belding, N. Y.	Abbott-Kimball Co, N. Y., acct exec
Estelle Mendelsohn	Hewitt, Ogilvy, Benson & Mather, N. Y.	Dancer-Fitzgerald-Sample, N. Y., copy writer
Robert L. Mobley	Keeling & Co, Indianapolis	Ross Roy, Detroit, acct exec
Bennett Moodie	Geare-Marston, Phila., copy chief, consumer accts	Geyer, Newell & Ganger, N. Y., copy dept
C. M. Morley	Ketchum, MacLeod & Grove, Pittsb., acct exec	Same, vp
Edwin T. Parrack	Ketchum, MacLeod & Grove, Pittsb., acct exec	Same, vp
John H. Pinto	Music Corp of America, N. Y.	Cecil & Presbrey, N. Y., radio-tv copy dept
W. Stanley Redpath	Ketchum, MacLeod & Grove, Pittsb., acct exec	Same, vp
A. D. Reiwitich	Gourfain-Cobb, Chi., exec	A. Martin Rothhardt, Chi., exec
Ted Rogers	CBS, Hlywd., prod staff	Dancer-Fitzgerald-Sample, Hlywd., asst to vp
Jerome F. Seehof	Dancer-Fitzgerald-Sample, N. Y., vp	Biow Co, N. Y., copy supervisor
Chuck Shields	KRNT, Des Moines, member of continuity dept	Bozell & Jacobs, Des Moines, script writer
Phillip Solomon	Blaine-Thompson Co, N. Y., acct exec	Same, vp
Kenneth D. Twyman	Red Top Brewing Co, Cincinnati, dir sls, adv	Ruthrauff & Ryan, N. Y., dir brewery, beverage div
William L. Wiener	Stanley-Neal Productions, N. Y., tv dir	Morey, Humm & Johnstone, N. Y., tv dir
Walter F. Wiener	Consultant	Young & Rubicam, N. Y., pub rel and pub dept
David S. Williams	Wade, Chi., asst in media dept	Same, radio time buyer
Roy Winsor	Free lance writer, Chi.	Biow, N. Y., exec
Dr. Harry Wood		Don Henrich, Peoria, dir of pub rel div
Phillip A. Young	N. W. Ayer, N. Y., copy chief	Calkins & Holden, Carlock, McClinton & Smith, N. Y., copy writer

# A NEW IOWA SURVEY WITH RELIABILITY PLUS!

## *Combines Large Sample "Interview" and "Diary" Techniques*

**F**OR years, the Iowa Radio Audience Surveys\* have been recognized as thoroughly reliable and highly informative studies of Iowa listening habits. They have answered such provocative questions as "How much do people listen to car radios?" . . . "How much extra listening takes place in multiple-set homes as compared with single-set homes?" . . . and "What is the listener attitude toward commercials?", as well as the more conventional questions concerning program and station preferences.

The 1950 Edition of this famed Survey, now ready for distribution, was conducted with the same scientific sampling methods that distinguished the twelve preceding editions. However, the "interview" method of gathering facts, which was the basis of the earlier surveys, was this year combined with a new "diary" method. As a result, the 1950 Edition contains much new information and is even more reliable than in previous years.

### INTERVIEW TECHNIQUE

The interview technique is based on a personal interview in the home, with one member of the family. It permits a large and statistically reliable sample to be interviewed at reasonable cost. It permits a correct proportion of replies from every segment of the State's population — geographical, economical, etc. It has two minor weaknesses, however; it depends upon the "recall" of the person being interviewed and it usually reaches only one member of the family.

### DIARY TECHNIQUE

The diary technique as used in the 1950 Radio Audience Survey overcomes the handicaps inherent in the interview technique. It provides *each radio set in the home* with a diary which is filled in at the time of listening by the person in charge of the dial. This

diary is voluntarily kept for 48 hours.

The reliability of the 48-hour diary-type radio survey used in the 1950 Iowa Radio Audience survey was established by a study conducted in January, 1949, by Dr. Arthur Barnes of the State University of Iowa. He obtained a ten-day diary record from 368 families in 41 Iowa counties. A careful comparison of the first three days of listening with each corresponding day of the week (eighth, ninth and tenth days of the diary) showed no tendency on the part of diary families to "listen more" when the diary was first started.

### COMBINED INTERVIEW-DIARY TECHNIQUE

The 1950 Survey combines the best features of both techniques by making every seventh selected home a "diary home," as well as an "interview home." This elimi-

nates the weaknesses of both methods and at the same time maintains a large and scientific sampling of the whole State by farm, village, urban and other categories.

The 1950 Iowa Radio Audience Survey is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular. It is not only an invaluable study of Iowa listening habits, it is also an outstanding contribution to radio research in general. Write for your complimentary copy, *today!*

\*The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records voluntarily kept by 930 Iowa families — all scientifically selected from Iowa's cities, towns, villages and farms.

# WHIO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



**FREE & PETERS, INC.**  
National Representatives

From  
 August 1, 1950  
 through  
 September 20th,  
 North  
 Carolina  
 Farmers sold  
**480,728,068 Lbs.**  
 of Tobacco  
 for  
**\$271,447,558.00**  
 ... and they  
 still had over  
**300,000,000 Lbs.**  
 left to sell  
 this season!!!

The JUICIEST part of  
 this immensely rich Farm  
 Market is covered by 5,000  
 Watt, CBS Affiliated

**WGTM**

in  
 the world's largest  
 Tobacco Market . . .  
 WILSON, N. C.

Write, Phone or Wire  
 ALLEN WANNAMAKER,  
 General Manager,  
 for availabilities . . .  
 or  
 WEED & COMPANY  
 National Representative



**Mr. Sponsor**

**Lee Mack Marshall**

Advertising Manager  
 Continental Baking Company, N. Y.

Lee Mack Marshall is advertising manager of the largest baking company in the country; directs the spending of a \$4,000,000-plus ad budget. Over \$2,000,000 of that total goes to radio and television.

The air preference of Lee Mack Marshall and the Continental Baking Company is basic: Women are their customers; therefore radio/TV is the backbone of their effort. Marshall, a big man, more at home on a football field than at a tea party (he was on the Brown University varsity in 1930), says this of radio and the ladies: "It's the one medium that hits women most directly. Other media give us too much waste circulation."

The company spends close to \$1,000,000 for its morning CBS musical quiz show, *Grand Slam*, aired over 47 stations. Mail response for the show once hit 435,000 letters in one week. In addition, over 25% of Continental's ad budget goes to spot radio. The company places an average of 12 announcements a week on 129 stations for its Wonder Bread; about 6 announcements a week on 64 stations for its Hostess Cake. It uses a total of about 150 stations.

"Our ad budget shows what we think of radio as a medium to really sell bread and cake," says Marshall. He's been with Continental since he was graduated from Brown University in 1931.

He first went to work in the company's research department; conducted countrywide interviews in grocery stores, and sales and consumer surveys. In 1934, after selling bread on a route and special sales promotion work, he joined the advertising department.

Marshall's wide and varied bakery experience, plus his advertising know-how, contributed handsomely towards the company's sales volume of nearly \$140,000,000 last year. Net profit was \$5,543,196.

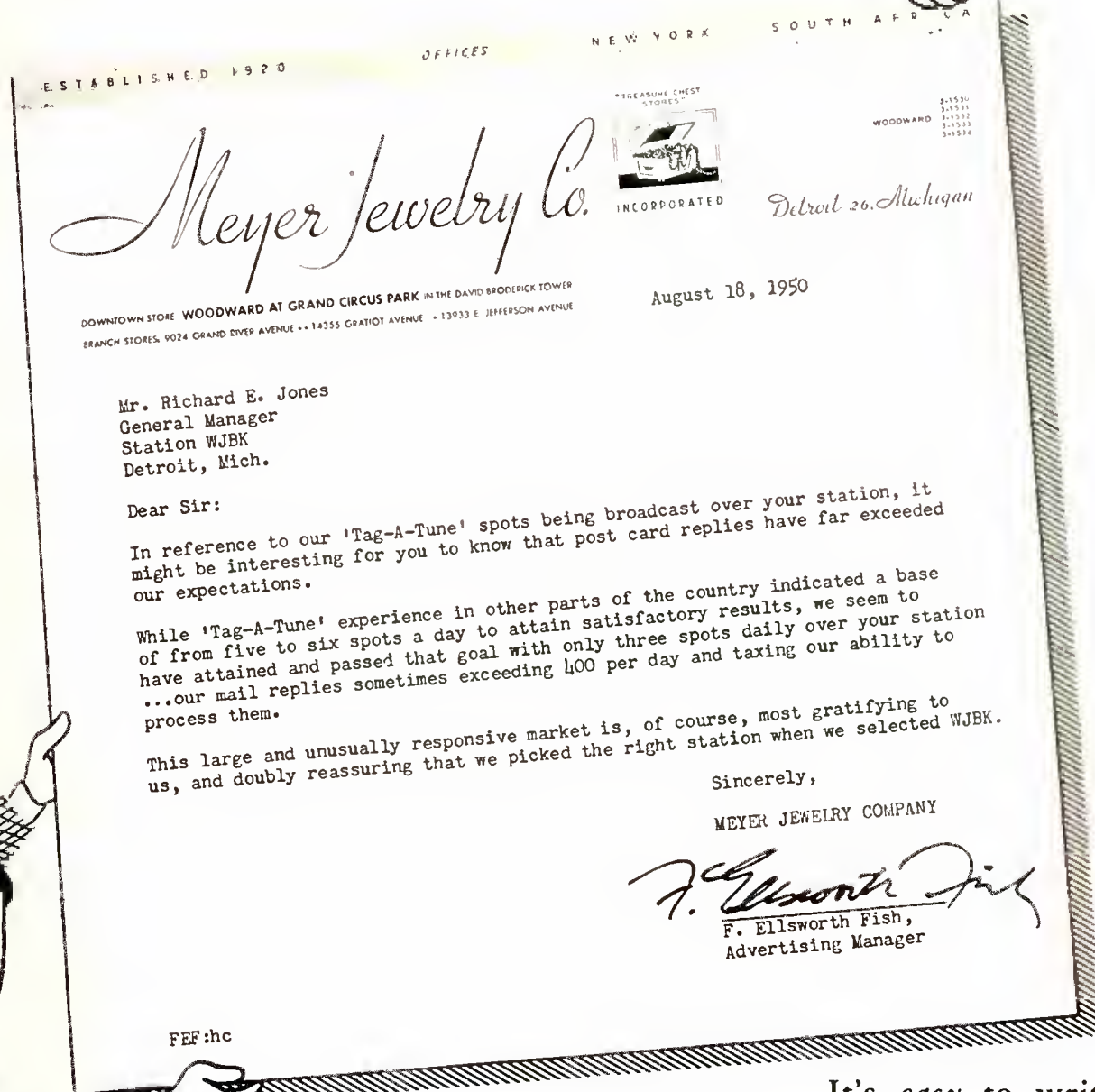
Marshall says widespread use of TV is planned for the near future. Continental is already testing the medium in New York and Detroit with announcements, and is airing *Hopalong Cassidy* in Davenport. It is also considering a TV network show, perhaps like *Grand Slam*.

Lee Mack Marshall has a knack for successfully tackling his business problems. It isn't quite so simple at his home in Rye, N. Y. "You see," he explains, "I like to get out and play a little football with my son. Guess who tackles who? At my age, I do a lot better at tackling my business problems."

MR. SPONSOR:

**OVER 400 LEADS A DAY!**

These are results to shout about, yet WJBK does it over and over again. Here's another letter we received from a happy sponsor.



It's *easy* to write letters like this (and we get 'em all the time) . . . when you let WJBK give your message the sales punch that pays off. It's WJBK's superior programming and top-notch talent that makes for terrific listener-response to deliver the goods—your goods—with exceptional sales results. In Detroit the *natural* advertising medium for your product is WJBK.



**WJBK** —AM  
—FM  
—TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.



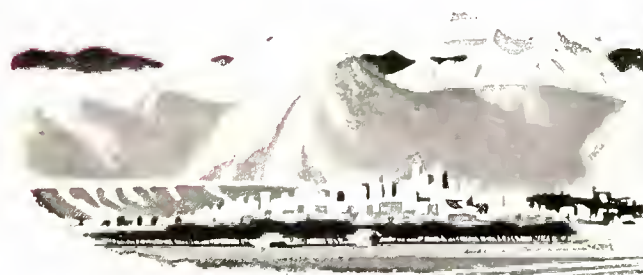
**YOU CAN'T BEAT LOCAL  
SELLING IN PACIFIC COAST  
NETWORK RADIO, EITHER!**

THE LAWS OF NATURE AND LOGIC are all in favor of local selling on the Pacific Coast. Great distances between markets, mountain ranges (5,000 to 14,495 feet high), and low ground conductivity make it advisable to place network stations within each of the many vital marketing areas. The best, most economical coverage for the Pacific Coast is obtained with these local network radio outlets.

Only Don Lee is especially designed for the Pacific Coast. Only Don Lee has a local network station in each of 45 important markets (nearly as many as the other three networks *combined*). Thus, only Don Lee offers advertisers all the advantages of local selling and local influence. That's important in selling, and it's an exclusive Don Lee Network selling advantage.

With Don Lee, you write your own ticket to meet your specialized marketing problems. You buy coverage to fit your distribution. No waste. You buy what you need.

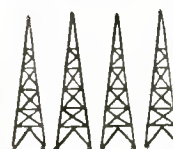
LEWIS ALLEN WEISS, *Chairman of the Board* • WILLET H. BROWN, *President* • WARD D. INGRIM, *Vice-President in Charge of Sales*  
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA • Represented Nationally by JOHN BLAIR & COMPANY



### Of 45 Major Pacific Coast Cities

**ONLY 10**

have stations  
of all 4  
networks



**3**

have Don Lee  
and 2 other  
network stations



**8**

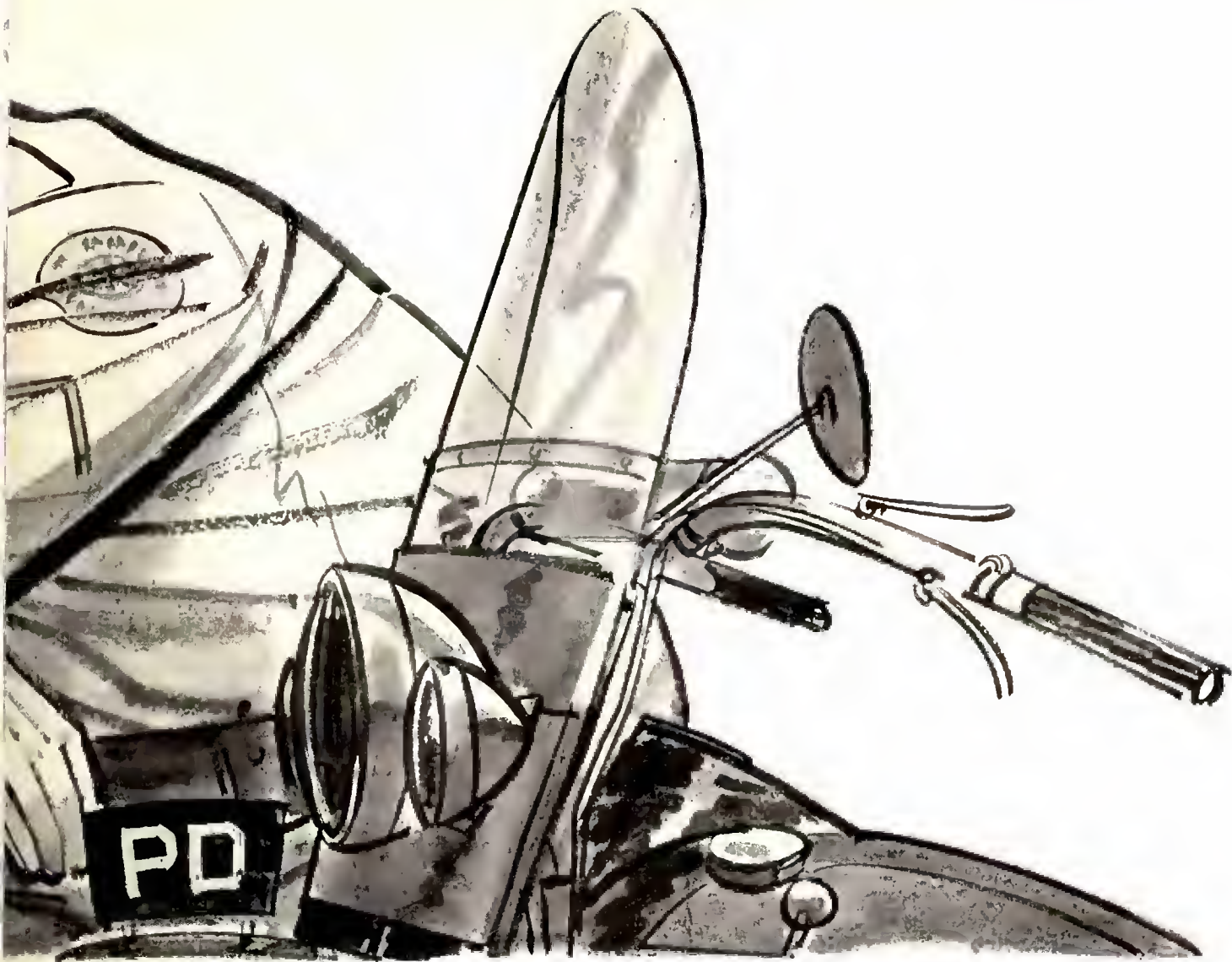
have Don Lee  
and 1 other  
network station



**24**

have Don Lee  
and NO other  
network station





Only Don Lee can broadcast your sales message to all the Pacific Coast radio families from a local network station broadcasting where they live—where they spend their money. It's the most logical, the most economical—the “sellingest” coverage you can get for the Pacific Coast.

That's why Don Lee consistently broadcasts more regionally sponsored programs than any other Pacific Coast network.

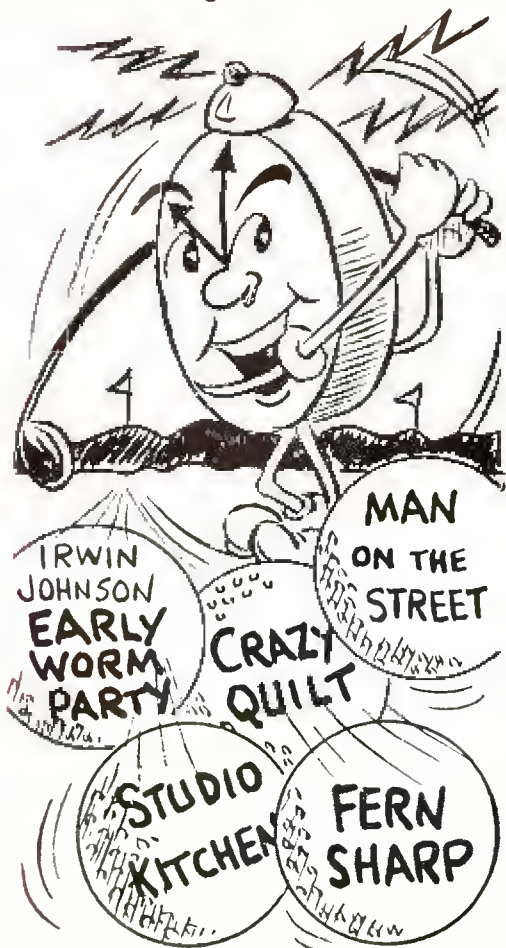
**Don Lee Stations on Parade: KGB—SAN DIEGO, CALIFORNIA**

*For 19 years, KGB has served the people of San Diego County. Today, 534,000 consumers in San Diego County depend on KGB for tops in network shows plus local programming slanted to local preferences and needs. KGB is typical of the 45 stations in the Don Lee Network that serve over 99% of Pacific Coast families where they live, where they spend their money.*

*The Nation's Greatest Regional Network*



# Top-Rated SHOWS TEE OFF Early in America's Fastest Growing TV Market



Setting pace with the unprecedented TV market expansion in Columbus and 17 central Ohio counties, WBNS-TV is now scheduling top-rated shows like Irwin Johnson's "Early Worm" as early as 10:00 a.m.

The WBNS-TV schedule is now packed with high "Pulse" rated TV programs from mid-morning until midnight, assuring national advertisers of a ready-made and responsive audience in America's fastest growing TV market.

FOR FACTUAL MARKET DATA AND DETAILS OF OUTSTANDING SALES RESULTS FOR WBNS-TV ADVERTISERS, PHONE OR WRITE BLAIR TV INC., OR WRITE DIRECT.

## WBNS-TV

COLUMBUS, OHIO • Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM  
Sales Office: 33 North High Street

## New developments on SPONSOR stories



BBD&O v.p. Pleuthner, UF home economics chief Lindman explain recipe techniques

### p.s.

See: "No siesta for Chiquita"  
Issue: 13 February 1950, p. 20.  
Subject: Chiquita Banana

How well does daytime television pay off?

Last spring, the United Fruit Company decided to find out, bought participations on *Homemakers' Exchange* (CBS). UF was after requests at low cost and in large numbers for its banana recipe books and cards. The results: so good that a few days ago (end of September) UF launched the largest campaign on daytime women's demonstration shows in the history of television.

United Fruit backed its faith in women's shows on daytime TV with this precedent-setting policy: it bought time on any TV station in the country which was willing to send "the person who is to give the live demonstration to one of the four indoctrination sessions set up by United Fruit Company. . . ."

The UF campaign takes in double participations weekly on 33 local daytime shows plus a renewed use of *Homemaker's Exchange* (25 stations). Appropriation for first 13 weeks is around \$100,000.

One reason for the all-out campaign is the company's desire to cash in now on housewife interest in daytime demonstration shows. UF figures that there's no telling how long it will continue.

The over-all UF advertising strategy is built around Chiquita Banana (SPONSOR 13 February). Chiquita's job is to educate the public about proper uses of bananas and expand the market by presenting new uses. She carries out her mission on TV through lively 80-second animated film commercials which include the Chiquita banana jingles first made famous on radio. One of the participations on each of the UF buys will be devoted to the film commercials.

Second weekly participation on each UF show is devoted to a live banana recipe demonstration. R. G. Partridge, advertising manager of United Fruit and godfather of Chiquita Banana, insists that recipe demonstrators be expert. Hence the UF policy that all demonstrators attend indoctrination sessions. (Sessions were set up in New York, Cleveland, and Chicago.)

Length of the UF demonstrations is flexible. Said the company: "Some United Fruit Company recipes will be over five minutes, some under. United Fruit Company is not interested in minutes, only in over-all results . . . is entirely willing to have its recipes given on different days of the week, in fact prefers a staggered set-up."

**DIX HARPER**

*knows farmers*

*ask*

**WEED & COMPANY**

*for proof on how this  
standout farm director  
sells\**

\* Standout for WIOU, Kokomo (CBS).

North  
Carolina  
the South's  
Number ONE  
State

North Carolina  
Rates More Firsts In  
Sales Management Survey  
Than Any Other Southern State.

More North Carolinians Lis-  
ten To WPTF Than To  
Any Other Station.

North  
Carolina's  
Number ONE  
Salesman

# WPTF

**50,000** WATTS **680** KC  
**NBC** AFFILIATE

★ also WPTF-FM ★

RALEIGH, NORTH CAROLINA

**FREE & PETERS, INC.** NATIONAL REPRESENTATIVES



"Suspense" has given listeners tense moments since 1942

# Are mysteries still the best buy?

**Though they compete with themselves, radio mysteries are still tops when it comes to most-homes-per-thousand**

**over-all** Radio advertisers are well aware that murder pays off.

Ever since *The Shadow* gave vent to his first fiendish laugh on CBS in 1931, and upped sales of Blue Coal for D. L. & W. Coal Company, radio scoundrels have shot their way over the airwaves in increasing numbers—and have been apprehended by a growing number of suave sleuths.

Not only did a substantial audience thrive on chillers from the very beginning—sponsors thrived, too. G. Washington Coffee began squiring *Adventures of Sherlock Holmes* back in 1930; Colgate-Palmolive-Peet snapped up *Gangbusters* in 1936 for four years; Bristol-Myers picked up the tab on *Mr. District Attorney* in April 1940, still does. These and other sponsors

were wild about the comparatively low cost at which such shows could be produced—and the huge audiences they delivered in return. No wonder mysteries fast acquired the distinction of reaching more-homes-per-advertising-dollar than any other evening fare.

What about today?

In spite of changed broadcasting conditions, radio mysteries still hold



19 years: "The Shadow" has been paying off since 1931; on' now for Grove Labs      15 years: "Gangbusters" does public service job. General Foods current sponsor

this distinction. In January 1950, they topped the homes-per-dollar list (Nielsen) with 323; variety-music was second with 257; quizzes and audience participations hit third with 238 (for complete listing, see chart accompanying story).

Though it's true that mysteries are still the homes-per-dollar leader, the number of homes they now deliver per dollar is less than it was two or three years, or even a year, ago. The 323

figure of January 1950 was 456 in January 1948, 431 in January 1949. (Chart shows other program types have also dropped in this respect all along the line.) But a glance at the number of homes hearing the average mystery program gives another side of the picture. It shows that there were actually more homes reached in January 1950 (4,884,000) than in January 1948 (4,353,000). In January 1949, a high of 5,342,000 homes was

reached by mysteries (Nielsen).

Mystery sponsors are wondering how TV viewing has and will affect their AM spine-tinglers. So far, the "inroads" of TV has not made any notable changes in the mystery programming picture. Most radio mystery sponsors are still more than satisfied with their "thrillers" and plan to continue. To date, only one mystery is a TV "casualty," and this only indirectly. Philip Morris is dropping *Crime Photographer* in mid-October, having taken over two shows which will be on both AM and TV, thus necessitating a budget trimming.

Continuing satisfaction with their radio mysteries prompted Equitable Life Assurance Society (*This Is Your FBI*) and Whitehall Pharmacal (*Mr. Keen*), among others, to recently renew for 52 weeks. R. J. Reynolds picked up *The Fat Man* on 8 October. Last month the Wildroot Company launched a new whodunit on NBC, *Charlie Wild, Private Eye*, to replace *Adventures of Sam Spade*.

Some sponsors have gone a step further and launched TV versions of their radio mysteries, profiting on video from radio popularity. U. S. Tobacco has done this with *Martin Kane, Private Eye*; Electric Auto-Lite Company with the almost-epic *Suspense*; American Cigarette and Cigar Company with *Big Story*.



SPONSOR



13 years: "Mr. Keen," kindly Tracer, now solves crimes for Whitehall Pharmacal

"Dragnet" is noted for dramatizations. "Mr. & Mrs. North" give bit of whimsy

"Philo Vance" is now available via Ziv e.t. "Richard Diamond" (Powell) sleuths, sings

In January 1950, there were 24 sponsored network mystery programs on the radio air. In February, mystery hours accounted for 22% of total sponsored evening network time. These are good healthy figures. In fact, a recurring complaint is that the superabundance of mystery programs ends up in unprofitable competition with one another, and lower ratings. One indignant SPONSOR reader recently complained bitterly that his two favor-

ite mysteries, *Suspense* and *Dragnet*, were on at the same time (Thursday, 9-9:30 p.m.). By and large mystery sponsors have worked valiantly to avoid this calamity.

At the networks (during fall, winter, and spring) the total in mystery program during recent years hasn't changed much. Here's the record:

CBS: 1947, sample week, first quarter: 11.5% of total sponsored time devoted to mysteries. 1950, sample week, first quarter: 10.3% of total sponsored time devoted to mysteries.

NBC: February 1945: Mysteries accounted for 6% of sponsored programs (3 shows). February 1950: Mysteries accounted for 10% of sponsored programs (5 shows). But fall 1950 may show as much as 15%.

Mutual: 1946: 7.5% of total programming (including sustaining) devoted to mysteries. 1950: 8.5% of total programming devoted to mysteries.

ABC: February 1946, first week: 6 sponsored, 4 sustaining mysteries. February 1950, first week: 5 sponsored, 3 sustaining, one co-op mysteries.

In summer, the mystery picture changes. Being low cost, they jam-pack the air, and summer 1950 was

(Please turn to page 78)

## How sponsored network mystery programs compare with all sponsored network programs

NIELSEN	Number of sponsored evening network programs		Nielsen "Average Audience" ratings		No. homes hearing average mystery program (000)	HOOPER	Sponsored evening network time		Average Hooperatings	
	Total programs	Mysteries	All programs (incl. mysteries)	Mysteries			Total hours	Mystery hours	All programs (incl. mysteries)	Mysteries
Month						Month*				
January 1946	295	23	8.7	12.4	4,216	February 1947	73	13 3/4	10.8	11.0
January 1947	267	31	8.8	11.5	4,918	February 1948	67 1/2	12 1/2	11.1	10.8
January 1948	262	26	9.0	12.9	4,853	February 1949	66 3/4	12	10.6	12.1
January 1949	254	24	10.4	13.6	5,342	February 1950	59	13	10.9	11.5
January 1950	253	24	7.5	12.0	4,884					

\*Based on reports of 15 February in each case.

## Average homes-per-dollar delivered by each program type (Nielsen)

January 1947		January 1948		January 1949		January 1950	
Mystery-Drama	525	Mystery-Drama	456	Mystery-Drama	431	Mystery-Drama	323
Situation Comedy	371	Situation Comedy	414	Quiz & Audience Participation	359	Variety-Music	257
Quiz & Audience Participation	321	Quiz & Audience Participation	389	Situation Comedy	318	Quiz & Audience Participation	238
General Drama	280	General Drama	355	General Drama	306	Situation Comedy	227
Variety-Comedy		Variety-Comedy	312	Variety-Music	282	General Drama	224
Variety-Music		Variety-Music	306	Variety-Comedy	273	Variety-Comedy	197



HORMEL'S ALL-GIRL RADIO PROGRAM GREW OUT OF DRUM AND BUGLE CORPS SEEN HERE PARADING BEFORE MR. TRUMAN

# Hormel's triple-threat girls

**Meat company's drum and bugle corps became hard-hitting selling team, plus all the talent for a profitable network musical show**



In 1887, a traveling salesman named George A. Hormel settled down in Austin, Minn., to be a pork packer. For years Hormel swung a meat cleaver in his own slaughter house. He ran his business with all the frugality of a man who's grown up in a family of 12 children. And, in neat fulfillment of the American legend, he prospered till he was one of the country's meat-packing giants. Today, the radio advertising policies of the George A. Hormel Company are a direct expression of the company founder's personality. Hormel's use of the air is frugal, homespun, and, yet, blazingly enterprising.

Consider the following facets of the company's air advertising:

- Hormel is a network advertiser sponsoring a half-hour traveling musical show. But the company isn't content to shoot its show just once and then throw it away. Instead, it airs the same transcribed show twice during the same week to reach different audiences on two networks (ABC and CBS) at an economical rate.

- Hormel's is an all-girl show featuring popular music and singing. But the girls aren't just hired to entertain. They do double duty as a hard-hitting sales task force. The same girls who sing and play on the radio show actually go out every working day and sell cases of Hormel meats to grocers.

- The format of the Hormel show provides opportunity for the maximum

number of commercial mentions. In fact, the company name is plugged each time a song by a "Hormel girl" is introduced. Yet, selling on the air isn't the only important thing the show accomplishes. It also serves to build up the effectiveness of the Hormel girls themselves as direct personal contact saleswomen. The more people who listen to the show, the bigger the impression the Hormel girls make when they visit a store. The bigger the impression they make, the more likely they are to land a new account. Thus Hormel influences both the grocers and the retail customers with one neat swing of its cleaver.

- Hormel gets 'em coming and go-  
(Please turn to page 68)

**Hormel girls tour U. S. selling and entertaining as they go**



HORMEL GIRLS ARE SALES TASK FORCE AS WELL AS ALL THE TALENT FOR RADIO SHOW. THEY TOUR U.S. IN THIS CARAVAN



Logistics are complex when 85 girls travel, but results are worth it



Same girls who perform on air get out and sell Hormel line to grocers



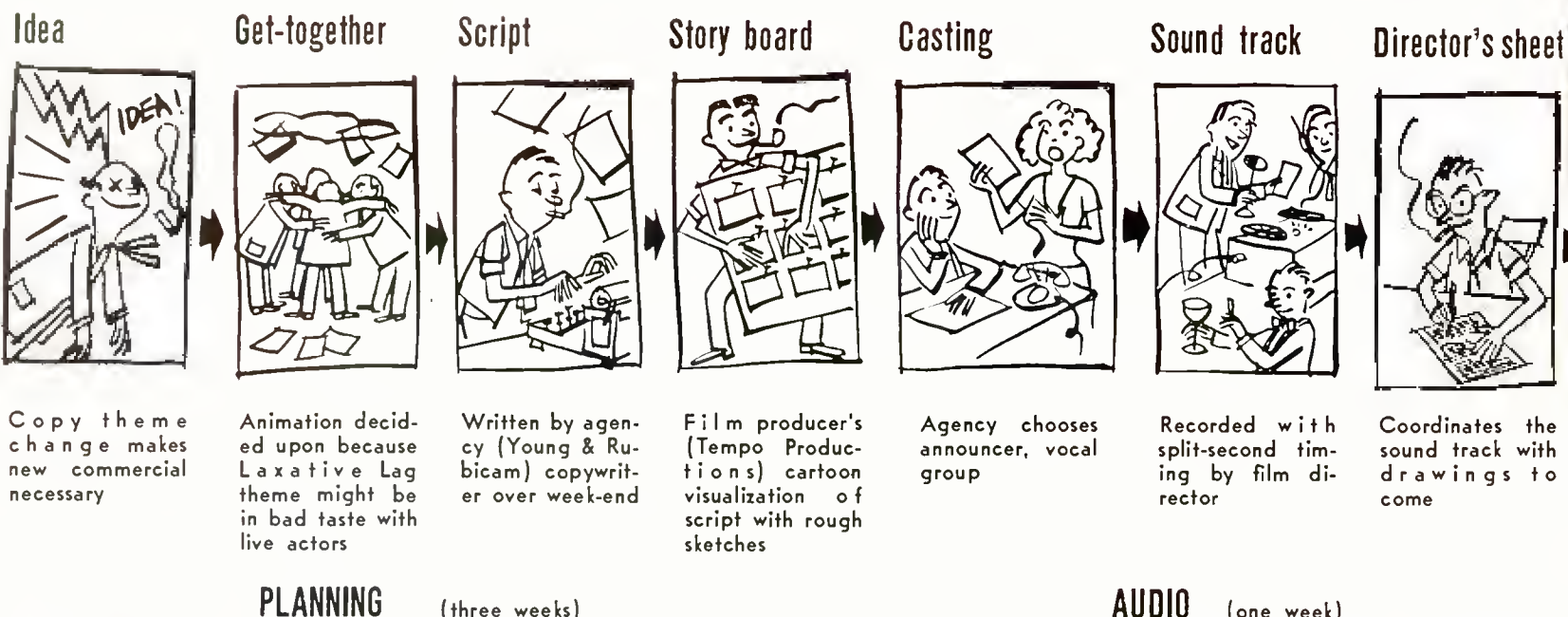
Rehearsals are part of girls' busy schedule; they sing as well as sell



This view of the show tells the story; it's straight music and songfest

# Sal Hepatica one-minute animated commercial


## STEPS IN FILM PRODUCTION



## The inside story of an animated

**Building a cartoon film involves sundry steps and pitfalls.**

**But many national advertisers are mastering the art**

 Unwittingly, Walt Disney gave advertisers one of their most potent sales weapons: the animated cartoon.

In fact, many of the young men who animated screen classics like *Snow White*, *Dumbo*, and *Fantasia* are now busily sketching cigarettes, beer bot-

tles, and penguins. It's Disney with a TV commercial twist.

People like cartoons on the movie screen, and a large measure of that enthusiasm spills over into television viewing. One TV reviewer for the *New York World-Telegram* couldn't resist this aside from her report on

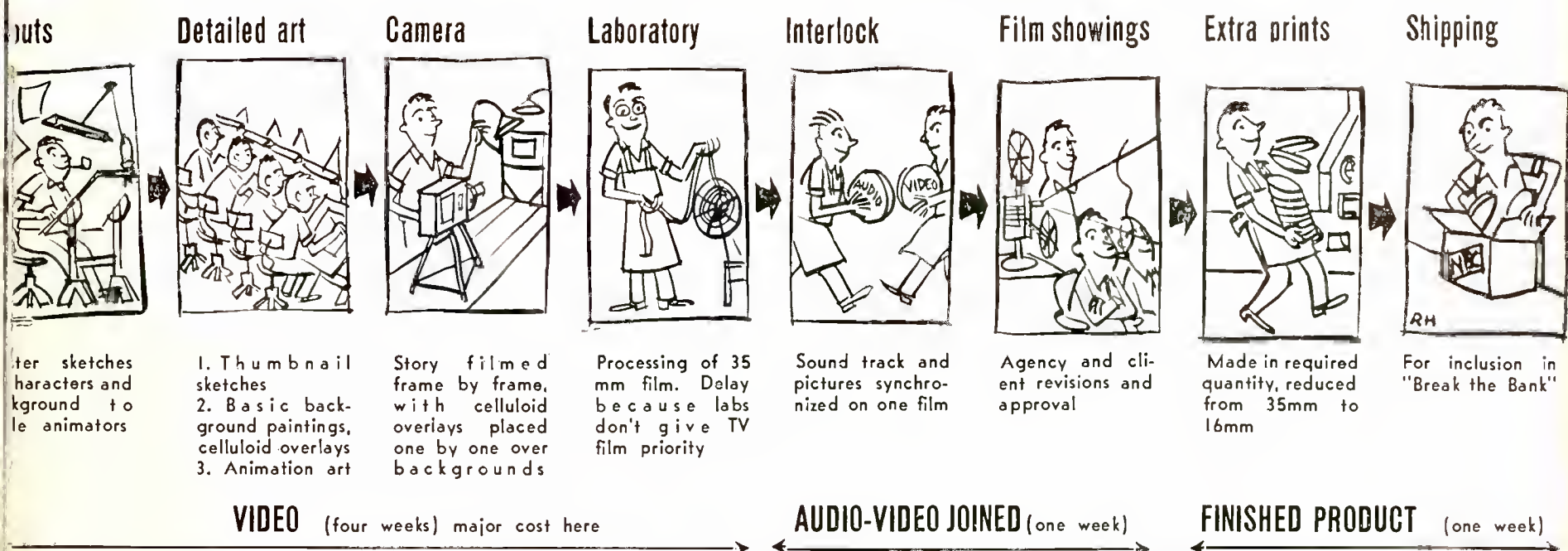
NBC comedians Martin and Lewis: "The animated 'message' cartoons are the most charming I've ever seen. I don't mind being sold toothpaste in this manner. Commercials are squeezed in whenever possible on this show, but the only ones likely to annoy you are those featuring Real Live People.

Petrillo bars strings, so clothespin-pinged glasses give Kool jingle

"Story board," producers first visualization of Sal Hepatica film commercial



# From embryo to finished product



## Commercial

### PART ONE

OF A 2-PART STORY

They're not half as nice to meet as the cartoon pixies."

Professional opinion is on the side of this enraptured reviewer of a Colgate-Palmolive-Peet cartoon. Clarence Hatch, Jr., vice president of D. P. Brother & Company, Detroit, told the 1950 Advertising Federation of America convention: "Trick photography, cartoon animation, use of puppets and pop-ins, all increase the entertainment and interest in the television sales message. Though it's expensive to produce, animation really pays off—really packs a Number One selling punch!"

SPONSOR made an extensive survey of TV film commercials and found there was so much to say about them that two articles were needed. The first (in this issue) explores animated films; the second will cover live-action and stop-motion commercials.

SPONSOR found agency men and film producers working with TV commercials were very busy indeed. Both groups of specialists are experimenting. (Please turn to page 60)

### Capsuled case histories of three animated films



#### Ballantine Beer and Ale

Series of four 60-second films produced by Depicto Films. Agency: J. Walter Thompson Co. Angle: history's famous people find the Ballantine "treasure chest." Estimated cost about \$2,200 each.



#### Sal Hepatica (Bristol-Myers)

Bristol-Myers commercial filmed by Tempo Productions through Young & Rubicam, Inc. Three 60-second films, two as series. Selling point: Laxative Lag. Estimated cost about \$15,000 for all three.



#### Kools (Brown & Williamson)

Twenty-five 10-second station breaks edited by Animation House from original 20-second films for Brown & Williamson Tobacco Co. and agency Ted Bates & Co. Cost about \$250 each; cost new \$750.



# THE WKY FARM REPORTER

"the most effective radio advertising we have ever done!"

**CANADIAN MILL & ELEVATOR COMPANY**  
CAPACITY 2400 CWT GRAIN STORAGE 600,000 BU  
Product of *Wheat Flour, Corn Meal and Formula Feeds*  
EL RENO, OKLAHOMA, U.S.A.

March 8, 1950

Mr. P. A. Suggs, Manager  
Radio Station WKY  
Skirvin Tower Hotel  
Oklahoma City, Oklahoma

Dear Mr. Suggs:

Two years is certainly long enough to discover whether or not a radio station is effective and, as you know, we've been a steady advertiser over WKY for that length of time.

The thing we like about WKY is that our program on your station has materially increased the sale of Canadian's SURE-PROFIT FEEDS in this area and that, of course, has been our objective. We believe that our sponsorship of "The WKY Farm Reporter" program six mornings each week at 6:45 has been the most effective radio advertising we have ever done.

We also know that our several hundred dealers who sell Canadian's SURE-PROFIT FEEDS, KINNEL KING DOG FOOD, CANADIAN'S BEST and HONEST ABE FLOUR approve of the program, and the many letters we have received from listeners convince us that the program is very popular and is appreciated by listeners. The fact that newspapers in Oklahoma devoted over 3,500 column inches of news space in 1949 about the service value of the program is further proof of its popularity. National magazines and trade papers also carried over 4,000 column inches of news copy about this unique service.

Although we use other radio stations and other forms of advertising we believe, and our advertising agency, JONES & JONES, agrees with us, that our WKY schedule is the most important part of our advertising plan. We believe that Sandy Saunders is doing a fine service to the farmers of Oklahoma and are most happy to sponsor the program that brings his useful information to the WKY morning audience.

We are especially happy about the fine teamwork between your staff, our advertising agency and our sales department.

Cordially,  
*Kermit P. Schafer*  
Kermit P. Schafer  
General Manager

KPS:mc

**WKY**  
OKLAHOMA CITY  
**930**  
ON YOUR DIAL

There's a mighty good reason why Mr. Schafer, general manager of Canadian Mill & Elevator Co., says, "Our WKY schedule is the most important part of our advertising plan." It's because no other radio station in Oklahoma can begin to match the size and loyalty of WKY's vast audience.

And why? WKY has the frequency. WKY has the power. WKY has the program. WKY has the listeners. The latest BMB report gives WKY 336,280 daytime audience families. 142,190 more families than any other Oklahoma City station! No wonder advertisers get more results on WKY!

**THIS IS WKY'S 30th ANNIVERSARY YEAR!**

Number 9 of a series

# The farm director what a salesman!

**Few advertisers fully understand  
hold that station farm experts  
have on rural purse strings**

**spot** Ideas are the only crop that grows on Madison Avenue. Though there are still farms within the New York City limits, the Madison Avenue advertising community is further removed from the soil—intellectually—than any other place in America.

That's why timebuyers, account executives, and advertising managers have to be continually on guard against that peculiar form of provincialism which tends to obscure all the rest of the country outside New York.

And, in a nutshell, that's why SPONSOR has compiled this report on one of the most effective of rural salesmen, the radio station farm director.

Up till recently, few people thought of farm directors in terms of selling. They were regarded merely as public-service specialists. Largely as a result of pressure from the farm directors themselves, this concept is a vanishing one. The farm directors have hitched up their powerful influence to the sale of products; in fact, most of them

Farm directors cover fairs, actually get to know listeners and their needs WHAS Farm Director is recording interview with tobacco farmers for broadcast





Dix Harper (top) meets farmer who listens to WIOU via tractor radio George Roesner, KTRH, gives sponsor extra push by conducting tours

WLW (top) operates own profitable farm, conducts broadcast from it Frank Cooley, WHAS, makes Armour awards for best cream production

insist on doing their own commercials.

This is a significant turn of events for national advertisers—though few of them have taken advantage of it. At a time when there's an increasing interest in spot programming, farm-service programs are almost overlooked by consumer-goods advertisers. The field has been left to the feed and farm-equipment manufacturers, with only occasional exceptions.

But what the farm director does for a farm-specialty advertiser, he can do just as well for a mass-sold soap or food product. Advertisers seeking effective participation programs as vehicles for their messages would do well to consider the many farm participation shows. And, the strong popularity of the farm director's programs should be considered when a timebuyer chooses slots for station breaks and one-minute announcements.

What's the secret of the farm director's sales effectiveness? It's basic—yet much overlooked.

A farmer is a technician and a businessman who wages a continual battle with the weather, the produce market, and the fickle productivity of his soil. To make money, he must keep in close touch with sources of news and in-

formation. His news isn't just something to talk about to the wife over breakfast; it's the vital factor that helps him decide whether or not the weather's safe to start haying; or which market to haul his crops to; or whether he should haul them at all.

The farm director is the source of that kind of dollars and cents news and knowledge. He's also the closest thing to a personal friend of the listener of any performer on radio. Most farm directors travel hundreds of miles each month visiting farmers in their communities. Their following is intensely loyal. When they sell a product, it gets the plus-push of a personal recommendation.

The paragraphs that follow tell how a number of farm directors have achieved this ideal relationship in their communities. Along with accounts of community service that pays off commercially, SPONSOR has gathered tips on farm commercials and programming from stations in many areas of the country.

"A man in New York cannot write for the farmer in Louisiana." That statement from George Shannon, WWL, New Orleans, farm director keynotes his commercial phi-

(Please turn to page 74)



# How Bristol-Myers rides the trends

**When better program formulas are  
built, B-M is usually in on the ground  
floor. It has been since 1925**

**Over** If a movie were ever made of Bristol-Myers' 25 years of radio/TV activity, it could only be done properly by Cecil B. DeMille . . . and in Technicolor.

To a remarkable extent, the quarter-century that has passed since Bristol-Myers first decided to experiment with the then-newfangled air medium has the epic quality and sweep beloved of the old master of celluloid extravaganza with the "sensational" touch.

There is enough pioneering on new frontiers and setting of trends to make for excitement, without making Bris-

tol-Myers seem reckless. There is plenty of stiff competition along the way, as there should be. Bristol-Myers has for over 50 years been in the most competitive business in the world: the manufacturing and selling of brand-name, trade-marked drug and toiletry products.

There could even be a typical Technicolored ending, with Bristol-Myers walking arm-and-arm into a golden future. Not, however, with a dewy-eyed Hollywood ingenue, but with television and that good old faithful friend, radio. Background music, if desired,

might well be the musical chiming of cash registers, racking up ever-increasing sales of such air-advertised B-M products as Ipana, Sal Hepatica, Vitalis, Mum, Trushay, and Resistab.

The DeMille analogy would even stretch one more important step without getting out in left field. "C.B." extravaganzas are noted, if not always for artiness, for the fact that they bring back their multi-million dollar budgets several times in box-office admissions. Happily, that holds true for Bristol-Myers' broadcasting.

The big drug firm has, for years, ex-



'34-'40: Fred Allen's was first net amateur hour; also one of first to take hiatus



'36: "Stoopnagle and Bud" were among low-cost shows B-M put on during summer



1940 TO PRESENT: "MR. DISTRICT ATTORNEY" IS OLDEST B-M SHOW. ITS WED. 9:30-10 P.M. TIME SLOT IS B-M TRADITION

pected to get back somewhere around \$5.50 in gross sales for every dollar spent in advertising. (This is a low return for other fields, but usual in drugs.) How well radio and TV are regarded can be judged by the fact that out of a current ad budget total of some \$8,000,000 network and spot radio/TV get the lion's share (about 30%). The return is nearly always

within the proportionate sales goal—and frequently it's ahead of the game.

Of the \$45,000,000 or so that Bristol-Myers will rack up in gross sales during the calendar year of 1950, at least a third of the sales will be due almost entirely to well-planned, hard-hitting broadcast advertising. SPONSOR's examination of the big drug firm's quarter-century on the air shows

that this is the real keynote of its broadcast advertising:

*"Find a good idea or program formula . . . stick with it until it pays off . . . but don't be afraid to change if it loses its value or the field gets overcrowded."*

Bristol-Myers' programing, in the past 25 years, has run the complete (Please turn to page 50)



0-'46: Eddie Cantor (with Dinah Shore) replaced Allen who refused to cut show



'43-'49: "Duffy's Tavern" sold Sal Hepatica, Minit-Rub till costs grew too high



NIMBLE FINGERS, SMOOTH LINE, AND SOFT SELLING TILL END OF PITCH CHARACTERIZE TV'S DEMONSTRATION SALESMEN

# Pitchman in the parlor

**Orders by thousands roll in when demonstrators deliver their spiel. But some operators are fly-by-nighters**



"Move in a little closer, folks. That's right.

"Now, today I have a little item here that should be on every kitchen shelf. It's a dandy new vegetable slicer, something no good housewife should be without.

"Step in a little closer, folks, and I'll show you how it works. . . ."

Showing people "how it works" and

gently relieving them of their dimes, quarters, and dollars is an art practiced by that sizable army of experts, the pitchmen. And it works on the suitcase-circuit in rural areas and amid the rattling kitchenware in Macy's basement.

But even the smoothest pitchman seldom reaches more than 50 potential customers with a single demonstration



Are mail-order pitchmen danger to sponsors like Texaco? See text

and he rarely sells to as many as half that number. That is, until television came along. Today's TV pitchmen have sold as many as 3,000 one-dollar articles at a crack—with only a single five-minute spiel. Average weekly orders of between 6,000 and 7,000 have consistently flooded some stations for months.

Is this the millenium for direct-order selling? Perhaps. But along with the mounting orders have come cries of anguish from some TV stations and some of the mail-order firms themselves. At least five stations now refuse time to mail-order salesmen; they've been burned too often by unhappy customers complaining of poor quality merchandise. Some of the more substantial advertising firms who handle direct-mail are similarly upset by what they term "fly-by-night" operators. They claim that such outfits milk a market for several weeks with inferior products, make their killing, then move on before word-of-mouth complaints severely cut down orders.

SPONSOR does not pass on the merits of these accusations, but feels that they should be reported in order to add perspective. With further information, SPONSOR may expand its coverage to another article.

There are undoubtedly scores of advertising agencies and independent mail-order houses now thriving on TV's personal introduction into American homes. Not many of these, however, operate on the tremendous scale of Huber Hoge & Sons (New York advertising agency) or Cowan & Whitmore Advertising Agency (Hollywood) and their eastern representative,

Harold Kaye Advertising Company (New York). On the East Coast, Harold Kaye represents Cowan & Whitmore. Kaye functions as an advertising agency for mail-order accounts. His organization is itself represented by C & W on the West Coast. Many of the mail-order techniques described here were developed by Kaye and C&W working together.

The Cowan & Whitmore operation, for example, is reportedly spending close to \$40,000 a week all at card rates for time segments, demonstrators, and mailing facilities. They are said to be raking in a whopping \$150,000 each week! Selling television sets, washing machines, vacuum cleaners, automobiles? Not at all; they're dealing in doughnut makers, slicers and juicers, magic towels, no-burn ironing pads, instant-foto and the like—most of them dollar items.

On WBKB-TV, Chicago, five such items are demonstrated in the course of an 11:00 p.m. to midnight film show called *Night Owl Theater*. Tuesday through Saturday sponsorship costs Cowan & Whitmore about \$3,000 for time and talent. A single five-minute live demonstration on this program brought 3,000 Magic Towel orders at one dollar each.

Three five-minute film commercials for Magic Towel on KING-TV brought 1,800 orders in a single mail from Seattle viewers. The same Magic Towels were ordered by 2,500 New Yorkers in one day via WPIX.

Magic Towel isn't the only item going over big. Dollar slicers have been sold 6,000 at a clip on one station. (Please turn to page 76)

## Items sold must be highly visual



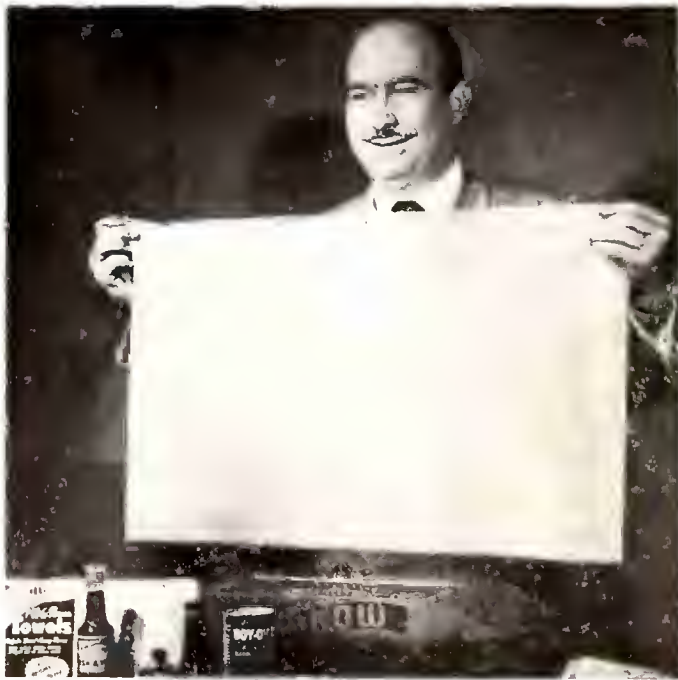
STAINS: demonstrator pours sauce on Magic Cloth



PRESTO: after immersion in water, spots fade out



Mail Order Network uses pretty MC to set stage for films. Note variety of items sold via TV



ALL GONE: cloth is clean, ready to use again





# How to sell bicycles...

You're looking at a couple of customers who have just decided on the exact model *and brand* of bike they want. It's a scene duplicated in home after home throughout one of the nation's biggest markets. Thanks to Radio Sales, which made a detailed study of a bike company's sales problems and recommended the live-talent program the boys are so engrossed in. A show so effectively aimed at the juvenile market that the sponsor found the moment of viewing was, in many cases, his *real point of sale*.

With its 'way-back-when start in TV and its specialist's knowledge of the medium, Radio Sales can accurately prescribe the right spot (whether it be program, break or participation), the right stations and the best markets for you, too. The way to prove it is to call...

## Radio Sales

*Radio and Television Stations  
Representative...CBS*

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTTV, Los Angeles; WTOP-TV, Washington; WBTV, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham; CPN and the leading (the CBS) radio station in 13 major markets.

## KITCHEN UTENSILS

SPONSOR: Set of Four

AGENCY: Malcolm-Howard

**CAPSULE CASE HISTORY:** *The agency prepared a film announcement for its client plugging a set of four kitchen utensils. The product was demonstrated and viewers were asked to write in or phone for the package containing slicer and blade, garnishing knife, spiral slicer, and a flipper. By noon the next day, 352 orders were received for a gross of over \$700 from the one announcement. Cost for the commercial time was \$30.*

KDYL-TV, Salt Lake City

PROGRAM: Announcement



**TV  
results**

## WOMEN'S CLOTHES

SPONSOR: Miller & Rhoads

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Television was chosen to usher in this department store's fall showing of the latest in women's clothes. The sponsor provided the models, clothes, and props. The showcase was a 15-minute style showing from the WTVR studios (time cost \$180). As a direct result of this single 15-minute program, the department store reports they were able to definitely trace some \$2,300 in sales.*

WTVR, Richmond

PROGRAM: Fashion Show

## LAUNDRY

SPONSOR: Star Laundry

AGENCY: Evans

**CAPSULE CASE HISTORY:** *Star Laundry started a 26-week campaign to increase its business. A weekly one-minute announcement was used (\$741 for the 26-week campaign). At the conclusion of the campaign, the laundry traced 300 new regular customers to video advertising. The agency estimates that as a result of the \$741 expenditure, the laundry secured a \$40,000 increase in annual gross business.*

KSL-TV, Salt Lake City

PROGRAM: Announcements

## AUTOMOBILES

SPONSOR: Angel of Broadway

AGENCY: Bennett Ades

**CAPSULE CASE HISTORY:** *This car dealer with one outlet on "automobile row" decided to use TV to promote his used car sales. His first telecast brought over 100 prospective customers into his show room and 15 of these were converted into sales. The sales gross ran into the thousands and, while the advertiser won't divulge actual figures, he says he's in his 32nd consecutive week of TV—proof of the success of his campaign.*

WGN-TV, Chicago

PROGRAM: Feature Film

## FIREWORKS

SPONSOR: Black Panther

AGENCY: Larry Pendleton

**CAPSULE CASE HISTORY:** *The usual campaign consists of local newspaper space. This year, 16 announcements were used four days before the fourth of July. The result: Black Panther Fireworks Company was completely sold out even though it had packaged one and a half times as many fireworks as it normally does. The sponsor said he could have sold twice as many packages as he did; and he gives complete credit to his video advertising, which cost about \$100.*

KFI-TV, Los Angeles

PROGRAM: Announcements

## PAINT SPRAYER

SPONSOR: Electromatic

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Pat 'n Johnny show was used to promote the sale of paint sprayers. The gadget retailed for \$7.95 and was sold through a mail order-phone order setup. Four five-minute participations on the late evening show resulted in over 570 sales. The total revenue on the 570 orders for paint sprayers came to approximately \$4,600. The investment for four participations was only \$365.*

WXYZ-TV, Detroit

PROGRAM: Pat 'n Johnny

## VITAMINS

SPONSOR: Rosen's Department Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The sponsor manufactures and sells vitamins. To put some vitamins in the sales figures, Rosen's used two half-hour programs (approximate cost of \$270). A health lecture was followed up with the phone number and address of the store flashed on the screen. Viewers were urged to place their orders. Within the next week, 400 orders totaling more than \$6,000 had been received.*

WMAR-TV, Baltimore

PROGRAM: Health Lecture  
& demonstration

# the one and only . . .

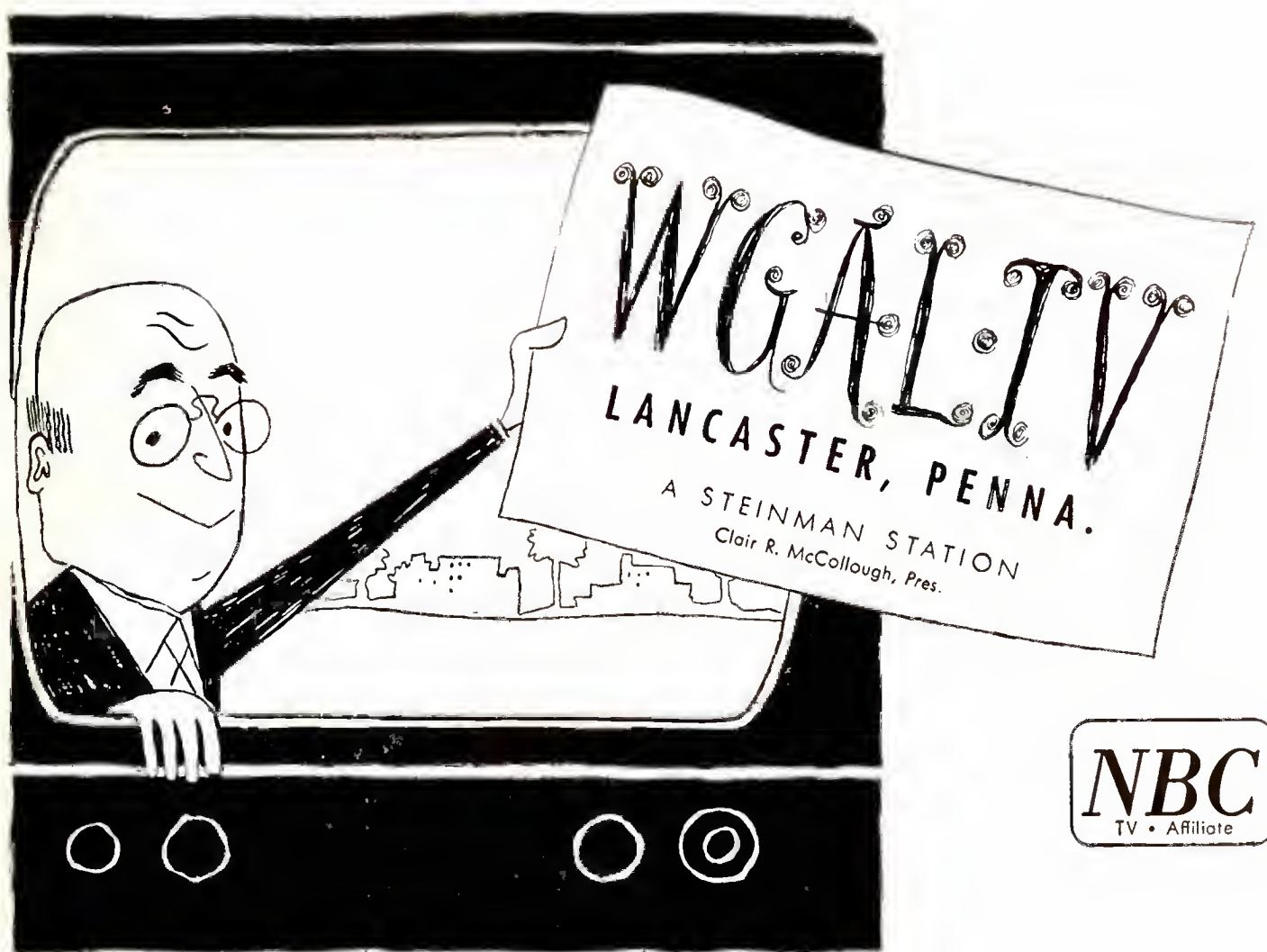
*the only tv station that can sell your product to this prosperous TV audience*

In fact, WGAL-TV is the only station located in this section. It reaches a large, thriving market in Pennsylvania—including Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is an ideal test market . . . compact, economy is stabilized, industry diversified and rates are reasonable. WGAL-TV assures you a consistently high and growing audience . . . top shows from 4 networks, NBC, ABC, CBS and DuMont and good local programming. If you're on TV, WGAL-TV is important in your selling plans.

*Represented by*

**ROBERT MEEKER ASSOCIATES**

Chicago      San Francisco      New York      Los Angeles



# "MEET THE MEN

# HIGHER RATING

# DOUBLED SALE

**WRITE *TODAY* FOR "ZIV-PLANNED" SELLING AIDS, AUDITING**

• OTHER FAMOUS ZIV QUALITY SHOWS •

★ THE CISCO KID  
★ CALLING ALL GIRLS  
★ PHILO VANCE

★ PLEASURE PARADE  
★ OLD CORRAL  
★ MANHUNT

★ WAYNE KING SHOW  
★ KORN KOBBLERS  
★ LIGHTNING JIM

★ BARRY WOOD SHOW  
★ DEAREST MOTHER  
★ FORBIDDEN DIARY

★ FAVORITE STORY  
★ GUY LOMBARDO S  
★ BOSTON BLACKIE

# WJOU'S



VERREE  
TEASDALE  
MENJOU



ADOLPHE  
MENJOU

AMERICA'S MOST POPULAR MR. & MRS. SHOW!

# AGES!

WSB ... 5.3 *	Participating	9:45 - 10:00 A.M.
WKRC .. 7.6 *	Proctor & Gamble	1:15 - 1:30 P.M.
KOMA .. 5.5 **	Griffin Grocery Co.	8:15 - 8:30 A.M.

Highest rated program in its time period

\* C. E. HOOPER

\*\* CONLON

# LES!

## Reports Ad-Director Ruth Corbett of YOUNKER'S DEPARTMENT STORE Sioux City, Iowa

"I thought 'Meet the Menjous' was good when we decided to use it for the appliance department, but I didn't know quite how good. In the past year **we have more than doubled our volume** for this department."

DISCS, AND LOCAL RATES!



★ EASY ACES  
★ CAREER OF ALICE BLAIR  
★ SONGS OF GOOD CHEER

★ SINCERELY, KENNY BAKER  
★ SHOWTIME FROM HOLLYWOOD



## Mr. Sponsor asks...

**Are changes in broadcast advertising strategy by the average national advertiser necessary to meet conditions brought about by the Korean situation?**

**Roy B. Andersen** | Advertising manager  
Francis H. Leggett & Co., New York



Miss Dreher

The Korean situation has merely served to accentuate the desirability of news programs and adjacencies. It is interesting to note, too, that several departures in news programing are beginning to come into their own in a number of places. The special U.N. broadcasts for one, and women's shows keyed to the news for another, are indications that creative news programing is not entirely dead. There is a definite need for new formats and new ideas in news programing. While there is much to be said for straight factual news reporting, it seems that when we are dealing with such a dynamic form of material that the "commentary" and the "facts" should not be the only method of presentation. Perhaps television news, with its added dimension, will be our first major departure. Certainly there is no evidence yet that the news on television will be handled in any way except in the televising of an AM broadcast.

Keep a careful eye open for the less conventional time segments. The five-minute news period is an excellent buy, which has been used with an excellent effect both locally and network-wise.

A combination program consisting of 10 minutes of straight news and a five-minute commentary by a personality is another form of effective news programing that has interesting possibilities.

There is one important theory about the effect of war news; this is the idea

that, with all the interest in news, the general tenor of it has been so unpleasant and nerve-wracking that there may very well be an increased intensity of listening to so-called "escape" programing. Surely news ratings have not shown a drop, but what about the ratings on other shows? After all, what we are after is the best buy per thousand listeners, and surely the intensity of attention a program gets is a factor to be considered.

MISS LUCILLE DREHER  
*Timebuyer*  
*Huber Hoge & Sons*  
*New York*



Mr. Ergmann

No, not at present. It is difficult, if not impossible, to ascertain the weight of effort—military and mobilization—which the Korean situation and its possible consequence may impose on the nation. Consequently, it appears premature to effect any major change of strategy until the course of events brought on by the Korean conflict becomes more definite.

At the moment, it is to the advantage of the advertiser engaged in spot announcements to exploit the increased interest in news stimulated by the Korean war by snapping up news broadcast adjacencies.

Should material shortages necessitate repackaging, it would appear that television in particular would play an increasingly important role in package goods advertising for package identification.

Unlike World War II, there does not seem to be much danger of an acute newsprint shortage. So I do not foresee a shift from newspapers and magazines to broadcast advertising. However, both TV and radio should benefit on their own merit from increased advertising expenditures brought about by our armament program.

New tax laws, which will be stimulating to advertising, together with the knowledge gained during World War II of the necessity of promoting available merchandise and protecting brand names, should insure a maintenance or an increase in advertising by the relatively few manufacturers who may find themselves in a seller's market. This, plus the fact that most manufacturers are likely to be operating in a buyer's market, should lead to a national advertising structure on a larger scale than we have ever experienced. As this situation evolves, I believe alert advertisers and their agencies will be more vigilant than ever in nailing down premium broadcast time periods.

LOUIS L. ERGMANN  
*Chief Timebuyer*  
*Hewitt, Ogilvy, Benson & Mather*  
*New York*

I think the answer hangs on that word "average." Some lines that use vital materials heavily, as appliances, automobiles, etc., might very well have to alter selling strategy, dropping to lower pressure efforts and perhaps even to



Mr. Hart

straight institutional advertising should the situation become dark.

But, getting back to the "average" national advertiser, I fail to see, in view of the situation at the moment, why any switch of strategy is needed.

Off-balancing higher taxes we have higher wages, higher employment, and mounting overtime. There's going to be plenty of wherewithal in the consumer's pocketbook and plenty of that undying urge to live better, to eat better, to enjoy life more. Most suppliers are, for the foreseeable future, going to be able to make and offer things to fill these desires.

It appears to me that the immediate real danger on the merchandising horizon is that some lines will price themselves out of the market. In the smaller cities and towns, particularly, there is rising resentment over recent price hikes. This resentment is moving thousands of people in these communities to write their Congressmen. Now, you might find some drying up of buying, not because these folks as a whole will lack money to buy, but because these people just don't like to be taken for "suckers."

Now, if the question means what it says—that it concerns only the Korean situation, I see no reason why the "average" national advertiser needs to or should alter present successful selling programs.

On the other hand, if, lurking behind the question is the possibility or probability that we are to face one Korean situation after another, then that might be quite another question again. I am not convinced that this is going to be our problem. I may be too optimistic, but at any rate no man can see clearly into the future. Those are bridges to be crossed when we come to them.

H. LYMAN HART  
President  
Hart-Conway Co.  
Rochester, N. Y.

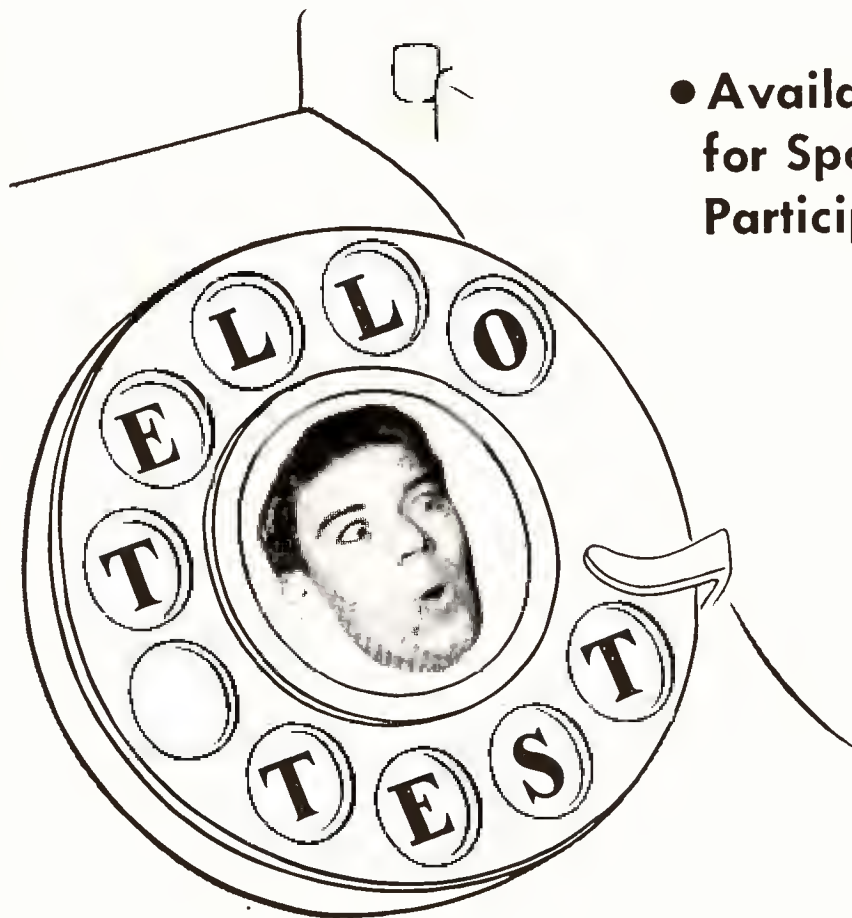
#### Any Questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

(Photograph of Mr. Andersen is by Jean Raeburn, N. Y.)

# DIAL THIS NUMBER TO REACH THE RICH, NEW ORLEANS MARKET!

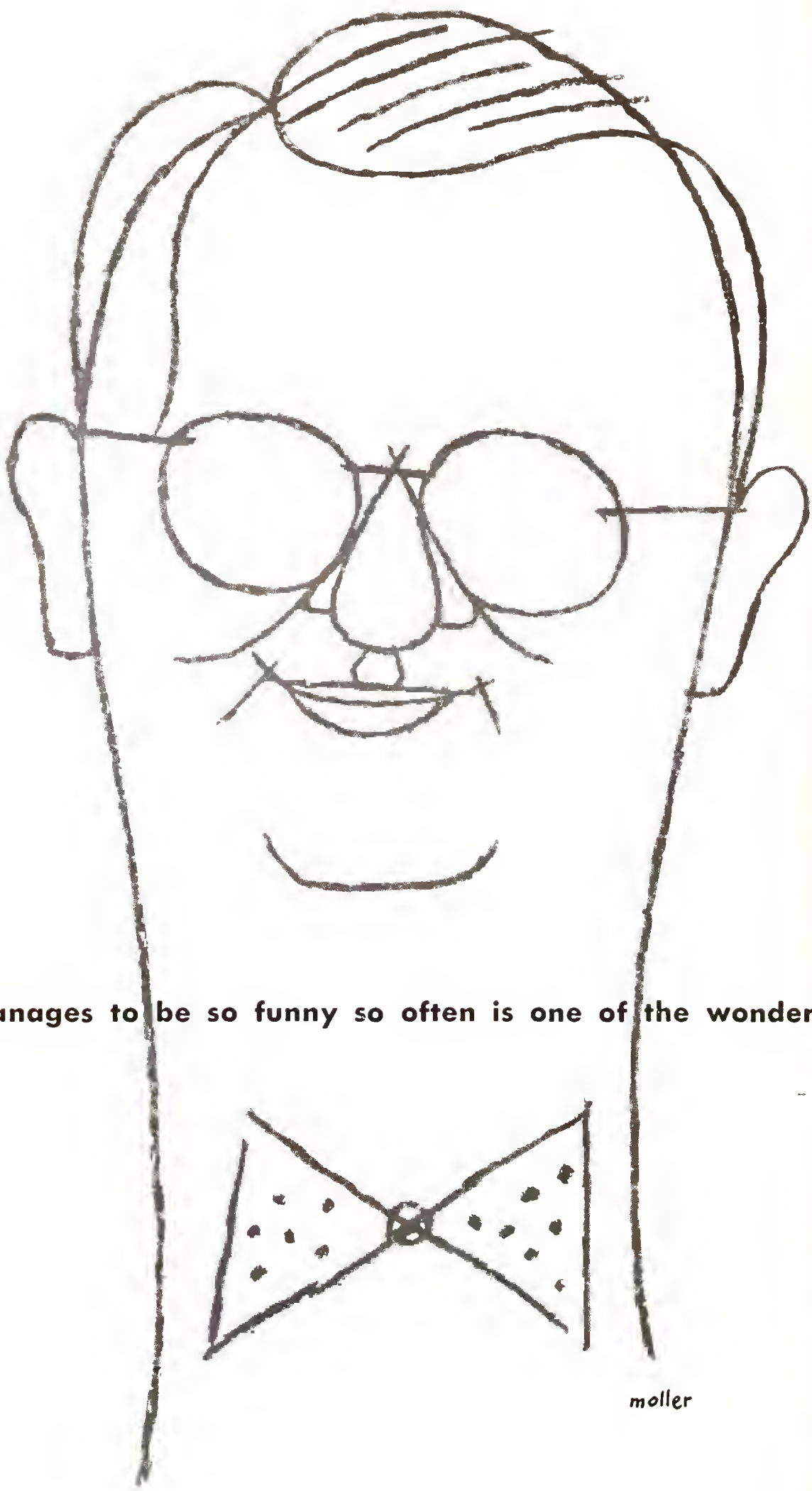
• Available  
for Spot  
Participation



• There's certainly nothing "phone-y" about the results sponsors get from this radio "number". Every afternoon for twenty-five minutes, versatile OLLIE CAIN asks the questions—correct answers by listeners earn valuable prizes. Better get details right away!

• Write, wire  
or phone your  
JOHN BLAIR Man!





"How he manages to be so funny so often is one of the wonders of m

moller

*... the most successful helpless man in television*

*... the most hilarious household hinderer who ever nailed his thumb to the floor with a depreciating — “anyone can do it”*

**RANSOM SHERMAN IS PART OF NBC's GREAT NEW VENTURE—BIGTIME DAYTIME TELEVISION.**

Each day, surrounded by—and trying to help — his small family of singers and entertainers, Sherman leads the ladies of his audience gingerly through his kitchens and home workshops as the self-appointed home expert. Speaking with the precise, bow-tied eagerness of a lecturer, he is perhaps the most feared handyman around the house in America. His bright-eyed attempts lead daily from pandemonium to disaster and mayhem with music.

Ransom Sherman's bewildered antics burst upon the unsuspecting television audience this summer — causing John Crosby, widely syndicated TV columnist, to say — “It would have been a shame to have wasted those wonderfully crazy stunts on a non-visual medium . . . Sherman has to be seen to be appreciated.”

Life Magazine and John Crosby

rediscovered Ransom within a few days of each other. Life welcomed him as — “a bright TV light — so popular that his program will be a regular feature over NBC.” Crosby's quotable compliments filled his whole column —

*“... easily one of the great masterpieces of confusion of our time.”*  
*“His countenance is a little jewel of understatement.”*

*“Sherman has lectured on such divergent subjects as fashion, cooking, social improvements, great moments of history, and, of course, workshop hints — bungling each of them excellently.”*

*“His pronunciation of ‘alors,’ allowing a little for his midwestern accent, is barely short of perfect.”*

*“I devoutly hope he'll be around to help us through what begins to look like a very grim winter.”*

The Ransom Sherman Show is broadcast on the NBC television network five afternoons a week. It is available for sale in segments of fifteen minutes or thirty minutes, once a week or more.

**Professionals in the field of criticism have already rediscovered Ransom Sherman. Professionals in the advertising business will find it profitable to follow their lead.**

**modern world”**

John Crosby

**NBC**

**DAYTIME TELEVISION**

# build your own network...

... in California through the  
tailored coverage offered only  
by the Pacific Regional Network!

Complete coverage in the  
nation's second state is important.  
Equally important is coverage in  
that state tailored to match your  
own distribution pattern.

Secure either complete coverage or  
tailored coverage — or BOTH —  
in California with your choice of  
from 4 to 48 stations ... assure  
local market acceptance through  
local radio stations ... gain  
maximum sales impact at a 20%  
discount (plus frequency discounts  
and important savings on  
transmission costs) on the

**PACIFIC REGIONAL NETWORK,**  
the network with spot flexibility.



**PACIFIC  
REGIONAL  
NETWORK**

6540 SUNSET BOULEVARD  
HOLLYWOOD, CALIFORNIA  
CLIFF GILL General Manager HI. 7406 TED MacMURRAY Sales Manager

## roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



### ***This is a man-bites-dog story—sponsor style***

When an advertiser uses broadcast advertising successfully it's not at all unusual. When he uses radio and TV too successfully and buys additional

Other results: sales volume exceeded all expectations. Merchandise ran out early in the day and special trucks were dispatched from Federal's Detroit



Radio pulls 'em in: part of opening day throng at Cleveland's new Federal Department Store

time to keep customers away—that's a story. It happened in Cleveland.

Federal Department Stores decided to open a Cleveland outlet. Prior to the opening the following schedule was used: 30 announcements per day for seven days on WGAR, WJW, WHK, WERE, WJMO (all Cleveland) and WEOL, Elyria. Three days preceding the opening, 58 announcements were used. Limited TV and newspaper schedules were also bought.

By the morning of the scheduled opening, the crowds started to gather. By noon, the crowds became increasingly difficult to handle and the directors of the Federal store decided to purchase radio time in order to ask Clevelanders to *stay away*. It marked the first time Cleveland stations had ever been asked to broadcast such an announcement, although a similar situation occurred when Ohrbach's opened its Los Angeles store a year or two ago.

Radio really pulled them in. Fifteen minutes after the opening, the doors had to be closed. Final tabulation showed an estimated 50,000 people jamming the new store during the day.

warehouse with fresh stocks. In addition, Federal personnel was flown from Detroit by special plane. ★ ★ ★

### ***CKX aid to timebuyers—news of peak shopping days***

Saturation advertising the day before peak shopping days is the way to get the most out of the broadcast advertising dollar. That's a belief held by many sales and ad managers.

The local radio stations think so, too, and are ready always to round out the spot radio picture for the client and his agency.

Typical of many stations is CKX in Brandon. This station helps timebuyers plunk down the advertiser's dollar bills where they'll do the most good by means of a mimeographed release which gives the town's major shopping days.

"Locally, Thursdays and Saturdays are peak shopping days." Sponsors have found this bit of information comes in mighty handy when advertising drugs, grocery products, furniture, appliances or clothing. ★ ★ ★

## Commercials camouflaged on KTSA's The Trading Post

Advertisers who think they have to sock and rock their listeners with a verbal barrage in order to sell their wares may have another think coming. Take it from a man who knows.

The man: Perry Kallison of Kallison's Department Store in San Antonio. His store has used KTSA for the past 15 years with a resultant business increase of 600%. The commercials are given by implication only.

Called *The Trading Post*, the program features Mr. Kallison himself, consists of items about church and school socials; "who went where" and "what they did" and names by the dozen. Funeral notices appear often but only by special request of the family involved.

These items known as "The Cow Country News" are coating on the commercial pill, which isn't very hard to swallow. Kallison might mention that "Old Ben Smith from down at Hondo was in yesterday to buy some rubber boots." Or, "Mrs. Minnie Schultz from out at Boerne picked out one of those fine sets of ranch furniture." No sales talk, no prices, just the mention that someone had the common sense to do his shopping with the "Old Trader," as Mr. Kallison himself is known. Kallison is a stickler for a "live show" and gets up early every morning to read the news from his "big, old country store."

About the sales job broadcast advertising has done—just listen to the "Old Trader" himself: "We can trace the



Mr. Sponsor prepares for broadcast on KTSA

growth of Kallison's directly to *The Trading Post* on KTSA. Of course, it takes all kinds of advertising, but our store started its real growth when *The Trading Post* got its start on KTSA."

★ ★ ★

## WWDC plugs news and music by sly digs at net serials

Sam Shamus, Private Ear, Young Dr. Kilpatient and Mack Headstrong, All-American Shmoe, are station break heroes over WWDC, Washington, D. C. And any resemblance to fictitious characters appearing on network shows is not coincidental.

The zany promotion is all part of the 5,000 watt independent's plan to build audiences for its music, sports and news programs. At the same time, the station's advertisers get that something "extra" while the perky station slyly pokes fun at the networks. The station is out to build its own audience by pointing out that "WWDC is no stable for corny soap operas." ★ ★ ★

### Briefly . . .

Typical of the big plus many radio stations give advertisers were the 42 WSAM broadcasts originated at the



WSAM display attracts county fair visitors

Saginaw, Mich., county fair. The NBC affiliate in Saginaw promoted its locally-sponsored shows and the NBC Parade of Stars.

\* \* \*

FM is not subsidiary to an AM operation in Ashland, Ohio. There, WATG-FM, the first commercially licensed FM station in Ohio, is pulling a switch on the usual procedure by broadcasting AM 17 hours a day. Louis Bromfield, world-famous author, started the AM operations by flipping the transmitter controls.

\* \* \*

Colonial Food Stores and Hotpoint dealers have an effective merchandising tie-in with their WTVR show, *Adventures in Cooking*. Printed recipes are placed in all Colonial Stores and offered free each week. The program itself features a complete, modern Hotpoint kitchen where the recipes are prepared for the TV audience.



- ★ Complete advertising coverage in Arkansas over 10-station network.
- ★ Distribution in 6,726 retail grocery stores in Arkansas.
- ★ We secure wholesalers, brokers and retail outlets where needed.
- ★ You get 12 additional salesmen selling your product and supplying you with weekly reports.
- ★ Every grocer pushes your product at the *buying level*.

### HERE'S HOW IT WORKS

This is a new network of 10 stations completely covering Arkansas and parts of surrounding states. Originated for the purpose of advertising food products, the network is backed by the Arkansas Retail Grocers' Association and has full cooperation of Arkansas grocers. When you sign a contract, you get:

Advertising throughout Ark. **PLUS IMMEDIATE DISTRIBUTION IN 6726 RETAIL STORES.**

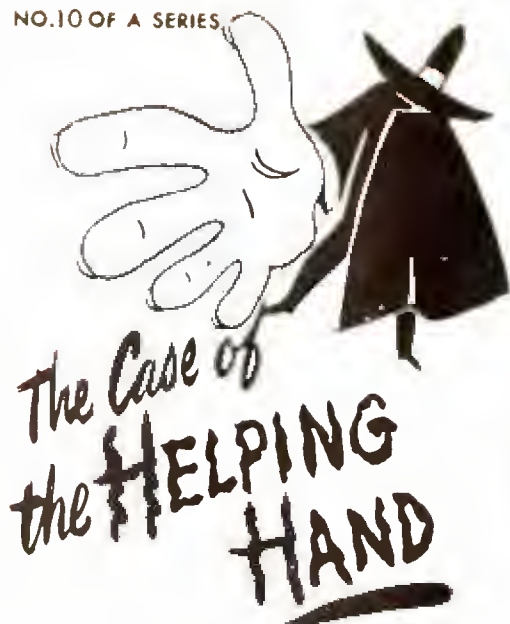
Maximum push for your product in these stores.

**PLUS WEEKLY SALES REPORTS FROM 12 NETWORK MEN.**

This is the hottest sales promotion to come your way. Let it work for you or your client. Write, wire or phone for brochure and availabilities.

### ADDRESS





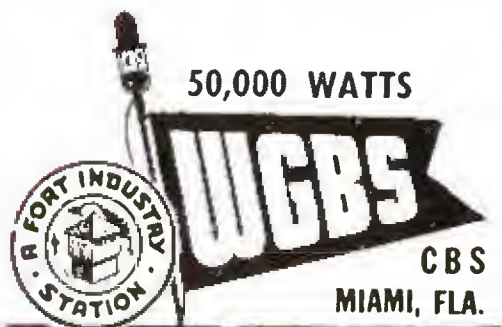
This hand is a lot steadier than the drawing above might indicate.

It's the hand that WGBS extends to advertisers—the helping hand of promotion and merchandising.

The WGBS Product-of-the-Week Promotion Plan works like this:

- 1 Each week, two WGBS-advertised products are selected. First, they're featured on a night-time musical program.
- 2 Then, daily plugs promote the products on WGBS personality shows.
- 3 Dealers are informed of the extra activity behind the featured products. So are jobbers.
- 4 WGBS merchandising men call on dealers to promote the featured items.
- 5 Consumer contacts are made in sample homes.
- 6 Reports of all activity are provided to clients and agencies.

ASK ANY KATZ MAN  
HOW THIS FREE SERVICE CAN WORK FOR YOU!



## SPONSOR REPORT for 9 October 1950

(Continued from page 2)

national, regional good-will tours conducted by radio stations (with groups of listeners participating at tour rates) attracting attention of railroads, airlines, buslines, hotels, chambers of commerce. WJXN, Jackson, Miss., reports interesting example. Dixie Greyhound Corp., previously cold to radio, is warm exponent after WJXN good-will tour using bus facilities. Meanwhile, Chi. & Southern Airlines found programs promoting tours (paid for by Greyhound) intriguing, bought time on station.

### BAB WINS TOP DIRECT MAIL (DMAA) AWARD—

Former BAB Director Maurice Mitchell notified by DMAA that Broadcast Advertising Bureau direct mail campaign was winner in association category of annual competition. O'Brien & Dorrance, N. Y. ad agency, assisted Mitchell in preparation . . . **MAIL ORDER DELUGE FORCING TV STATIONS TO INSTALL ORDER DEPTS.**—WPIX, N. Y., has instituted "telephone order service" modeled after techniques used by big-city department stores. Special facilities, including phone exchange and operators handling C.O.D. orders for station advertisers, necessitated by avalanche of mail, phone calls averaging into thousands daily. Other TV outlets forced to similar set-ups (see "Pitchman in the parlor," page 34).

### AIMS GROUP TECHNIQUE AIDS INDIE EFFECTIVENESS—


Behind-scenes reason for remarkable increase in independent stations' commercial expertness in recent years is little-known Association of Independent Metropolitan Stations (AIMS). Restricted to independents in markets of 100,000 or more, AIMS is credited by highly enthusiastic membership with making every member station skilled operator. AIMS sessions are characterized by complete absence of speakers, meetings restricted to members, roundtable clinic method of discussing topics. Each month every member sends "facts" letter to entire membership. If member misses three letters he is dropped from Association. Such key independents as WKDA, Nashville; WHHM, Memphis; WKYW, Louisville; WWDC, Washington, are included on roster of members. ★ ★ ★




# 2,629,600 PEOPLE

## WITH


# \$2,860,493,000



These two million people, whose 1949 total net effective buying income was over two billion dollars, have two things in common: They all live within the KTRH primary BMB coverage area (71 Texas Counties and Louisiana Parishes) and they all SPEND their money.



And right in the heart of this rich Texas Gulf Coast trade area is Houston . . . 14th in the nation in population, 14th in total net effective buying income and 14th in total retail sales.



If you're looking for 2,629,600 potential customers, have a talk with a John Blair man. He'll tell you to reach them you need only ONE radio station—50,000 watt KTRH.

All sources available on request

# KTRH

CBS

John Blair—Nat'l Rep.  
50,000 watts—740 kc



## BRISTOL-MYERS

(Continued from page 33)

gamut—but has remained faithful to this principal. For example:

1. Bristol-Myers worked up a folksy musical formula for its first show (*Ipana Troubadours*) that set the pattern for dozens that followed in the 1920's and 1930's. Then, when its novelty and sales effect wore off, B-M quickly switched horses, combined it into the hour-long Fred Allen *Town Hall Tonight* show.

2. The first network amateur hour

show in history was the Allen opus. After there had been a horde of imitators, B-M shifted gears quickly again, gave up amateurs in favor of big-time, all-star variety shows. B-M chose just the time when the tide began to turn strong for variety packages.

3. When mounting time costs and program costs in the all-star shows began to soar out of proportion to their advertising efficacy, B-M shifted over to two new types: a detective thriller (*Mr. District Attorney*) and a quiz show (*Break the Bank*). These shows are seldom the leaders in over-all rat-

ings, but *are* among the leaders in terms of penetration, sales effectiveness, and cost-per-thousand.

However, these are end products and even epic stories must have a beginning. B-M's experiences in radio start, humbly enough, with a low-priced foot-wetter. This show was a strictly-experimental program. *Ipana Troubadours*, which first went before the soup-plate nikes of station WJZ (NBC-Blue) for an hour on the night of 8 April 1925. The *Troubadours*, complete with fancy matadors' costumes and sarapes, were a real we'll-try-anything-once advertising operation.

Here's how it happened.

A WJZ salesman called on Bristol-Myers early in 1925, and sold the B-M sales department on trying out a radio program as "an advertising stunt." However, the B-M advertising budget was pretty well set, and no extra "experimental" funds were available.

Bristol-Myers executives decided to gamble a bit. They set a new, higher sales goal (somewhere around \$6,000,000 for 1925) which in turn provided a higher advertising budget to work with. The new dollars (by today's standards, a pretty small sum) went for the *Ipana Troubadours* on WJZ and a "network" of three stations.

Program research and audience research at that time being confined to poking through piles of fan mail, plus some quick guessing by admen, Bristol-Myers chose Wednesday, 9-10 p.m. on WJZ as being a good, mid-week spot for the show. This was a prophetic and far-reaching decision.

In the quarter-century that followed the premier of the *Troubadours*, Bristol-Myers was to have a total of 32 network radio and TV shows . . . with 75% slotted into the Wednesday 9-10 p.m. spot on the National Broadcasting Company.

This fall, maintaining that tradition, (Please turn to page 54)

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

### *How Many & How Much?*

1949 BMB Daytime	BMB Radio Families	Prelim. Reports 1950 U. S. Census	1949 Retail Sales
50-100%			
19 Counties	101,680	517,587	279,752
25-100%			
27 Counties	157,110	814,186	452,784
10-100%			
36 Counties	216,220	1,115,996	610,207
1949 BMB Nighttime			
50-100%			
10 Counties	72,050	360,853	232,657
25-100%			
22 Counties	128,350	654,711	373,006
10-100%			
31 Counties	188,540	972,052	538,598

\*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.


# WDBJ

CBS - 5000 WATTS - 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



Do You know that WMC has **BA?**



SEE PAGE 63

*In San Francisco  
Bay Area Television:*

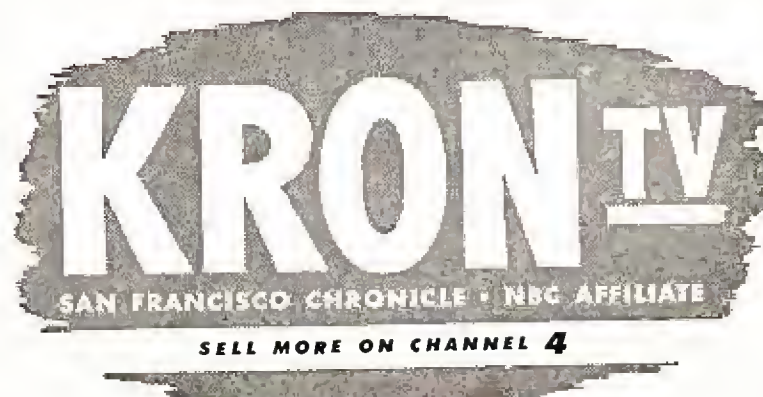
# THE BIG NAMES OF SHOW BUSINESS



## PUT MORE EYES ON KRON TV SPOTS



Where the big shows draw the big audience  
—on KRON-TV—that's where *SPOTS*  
do their best selling. Yes, your "A" spot  
schedules get top attention on San Francisco's  
"Clear Sweep" station...



(to mention just a few of our  
big fall shows...the company you'll keep!)

Represented nationally by FREE & PETERS, INC. . . . New York, Chicago, Detroit, Atlanta, Fort Worth,  
Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Sts., San Francisco

# ... open letter on some

Ever since SPONSOR was a pup we've felt that our magazine could contribute its bit toward wholesome trade paper competition.

We still feel that way--and we don't intend to change.

But neither do we intend serving as a punching bag for a competitor whose uninhibited advertising and circulation claims are getting wilder and wilder, to the detriment of their own good standing and every other magazine in the field.

For about a year we've been absorbing these claims, saying little, hoping they would stop. Other magazines have protested verbally, as have we, but nobody wanted to start the public mudslinging.

In the past several months these claims have been dressed up in fancy trappings and thoroughly trumpeted to the trade. If you've seen the ad titled "The truth about our favorite subject:" the four-page piece on "sta-reps;" or the latest cellophane-encased insurance policy you'll know what I mean.

They're all highly attractive, to be sure. And the claims are sensational. But, unfortunately, they're not true. By pointing out the misrepresentations, one by one, maybe we can put a stop to this sort of thing and get back to basic selling.

(By the way, BROADCASTING's actual sales story is so impressive that it's hard to figure why they stoop to such tactics. Besides, it's not necessary.)

So here goes:

1. BROADCASTING states: "BROADCASTING-TELECASTING's radio advertiser-agency paid circulation of 5,416 is greater than the total gross paid circulation of SPONSOR and STANDARD RATE." SPONSOR proposes an audit of paid subscribers by an impartial committee to ascertain whether, in fact, BROADCASTING has as many bonafide paid advertiser-agency subscribers as SPONSOR. Our circulation records (with proofs of all paid subscriptions) are available for such audit. Are BROADCASTING's?
2. Recently BROADCASTING listed 28 station representatives in a promotion mailing with this claim: "Nearly all of the sta-reps advertise almost exclusively in the pages of BROADCASTING--in fact, more than in all other trade papers combined." The absurdity of this statement is obvious to any radio/TV trade paper reader on both counts. We propose that this claim be submitted to audit.
3. The oft-abused WTOP survey of agency-advertiser reading preferences occupies big space in BROADCASTING's new "Insurance" mailing. Says BROADCASTING: "BROADCASTING was 392% ahead of the next best publication (SPONSOR) pur-

# Sensational

# claims

porting to serve this field." But what does Cody Pfanstiehl, promotion director of WTOP, say? "This survey has many weaknesses...part of our "Business is Better" list was furnished by BROADCASTING Magazine. Many of those names given us by that magazine are subscribers to BROADCASTING. Thus the results must be weighted in that direction." The point total, Pfanstiehl revealed, was 160 for BROADCASTING, 78 for SPONSOR...180% less than BROADCASTING, through a feat of mathematical gymnastics, gives itself. (For more on this, write Cody Pfanstiehl and ask how he sums up his findings.)

4. We understand that BROADCASTING's total paid circulation (15,132) is correct as published. But what the station manager wants to know is how many of the 15,132 go to national/regional advertisers and advertising agencies--how thoroughly they're read. We propose that the paid, and unpaid, advertiser and agency lists of both BROADCASTING and SPONSOR be opened for audit. Let's see how the totals, and percentages, compare. SPONSOR contends that its paid agency-advertiser total tops its field - that each issue at least two copies of SPONSOR go to bonafide advertisers/agencies to every one copy of BROADCASTING.

To stimulate an unbiased audit SPONSOR makes the following offer: (1) pay total costs of such audit and any survey that the committee may suggest as a result, (2) make absolutely no demands on the conduct of such audit or survey with the proviso that BROADCASTING maintain a hands-off policy, too.

In this way we hope to end these unwarranted claims, to put our full effort to turning out the most meaningful radio/TV trade paper service.

BROADCASTING and SPONSOR serve totally different functions. Competition is no crime. There's room for both.

# SPONSOR

*Shortest distance between buyer and seller.*

Bristol-Myer's *Mr. District Attorney* is on NBC from 9-9:30 p.m. But the radio version of *Break the Bank* is no longer an evening show. (Of the reasons for this, more will be said in a second article of this series.)

Back to 1925. *The Ipana Troubadours* kept rolling along until January 1931. Meanwhile Bristol-Myers began adding to what was to become a lengthy network case history. In early 1930, the company tried a daytime show (one of the very first) called *Through the Looking Glass With Frances Ingram*. Designed to sell Bris-

tol-Myers' various women's products and toiletries to women, it held down a Tuesday morning 10:15-10:30 a.m. spot on NBC. It had nothing like the success of the *Troubadours*, which had pushed Ipana to the top ranks of tooth-paste sales, but the knowledge that radio could sell the daytime housewife audience . . . even as early as 1930 . . . went into the B-M "future" file.

To sell the male audience Bristol-Myers tried a show called *The Ingram Shavers* in late 1930, utilizing a Monday-night, half-hour period on NBC. It was more successful in selling the

B-M Ingram products (the company had bought out the Frederick F. Ingram Co. in 1938) than its daytime women's-appeal counterpart. In 1933, it was expanded into a fancier, twice-weekly show called *Phil Cook and the Ingram Shavers*. This, in turn, gave way to a revived *Ipana Troubadours* show in late 1933 on NBC under the direction of Dr. Frank Black on Mondays, 8:30-9 p.m.

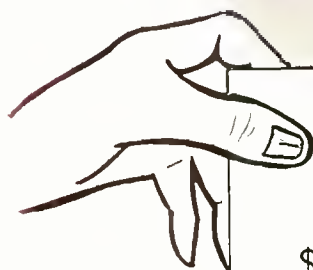
Radio was beginning to roll. NBC was expanding, and set sales were moving upward. Bristol-Myers was moving right along with it all. And Bristol-Myers sales were beginning to show the tremendous influence of air selling. Sales curves for the broadcast-advertised products (Ipana, Sal Hepatica, Vitalis, Ingram) were going up nicely.

The sales success of Vitalis, air-sold on the 1933 Phil Cook program (and later on *Town Hall Tonight* and the summer replacements) was typical. Bristol-Myers bought this product in 1931 from a barber supply house. At that time, said one veteran B-M adman, it was sold "about 80% through barbershops and 20% through drug stores and retail outlets." Radio, in conjunction with other media, soon changed all that. As the same Bristol-Myers executive recalls it: "Once we really went to work on Vitalis, using plenty of radio, we soon had it selling 80% through retail outlets and 20% through barbershops, and at a rate nobody had imagined."

How fast a rate might be judged from the fact that in New York, where in 1933 there were some 160-odd hair dressings available to the male population, Vitalis was lifted from relative obscurity to the top of the hair- tonic list in sales, walking off (according to McKesson & Robbins, who distributed it) with 22.5% of the market.

The explanation is disarmingly simple. Vitalis was plugged in its air and space advertising with a thoroughly

## In North Carolina WSJS Delivers



A 15-COUNTY MARKET  
With Over  
\$440,000,000\* RETAIL SALES  
\*Sales Management 1950  
Survey of Buying Power

## More Value For Your Advertising Dollar

# WSJS

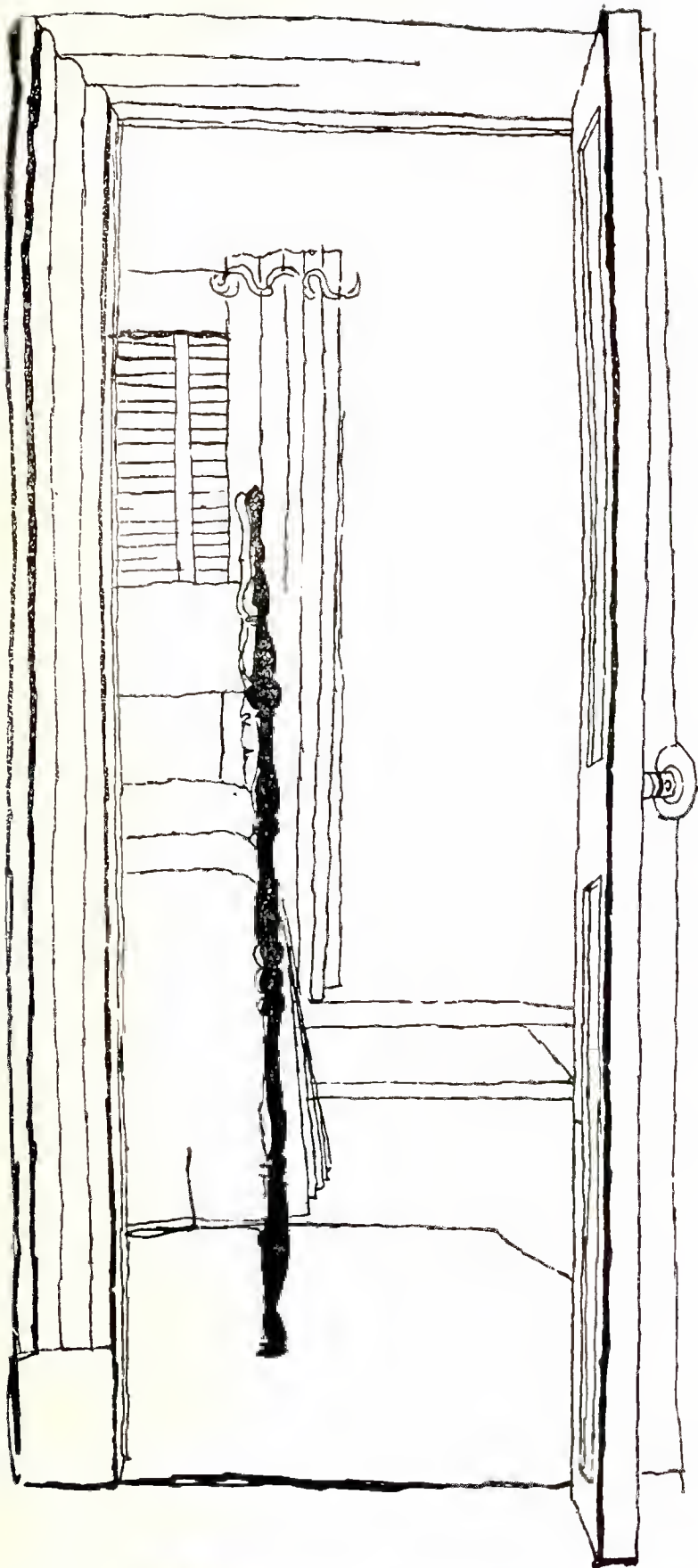
*The Journal-Sentinel Station*

WINSTON-SALEM  
AM-FM

NBC Affiliate

Represented by:  
HEADLEY-REED CO.





**B**usiness is great,  
thank you, at ...

## **RADIO WOW**

WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine inner-spring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

**RADIO STATION**

Insurance Bldg., Omaha, Telephone WEBster 3400

**WOW**

**FRANK P. FOGARTY, General Manager**

**LYLE DeMOSS, Ass't. General Manager**

**Any John Blair Office**

masculine approach, and such simple copy themes as "Vitalis Keeps Hair Healthy and Handsome." In a welter of advertising that claimed all sorts of cure-all tonsorial properties for all sorts of tonics, Vitalis' advertising was straightforward and reasonable. Men listened . . . and bought. They still do, for the approach hasn't changed.

About the time Vitalis began its sales surge, a major revolution in radio thinking was taking place. In 1932, the Texas Company had brought Ed Wynn to the air with the first of the big nighttime hour-long variety programs. The word was beginning to get around that this was the coming thing in radio. Advertisers and agencies were scrambling for Broadway and Hollywood comics and signing them up at fancy prices.

Early in 1934, a Bristol-Myers executive had a chat with an old friend, William Benton, later famed as a Senator from Connecticut, but at that time the hard-working partner of Chet Bowles at Benton & Bowles. Benton had a suggestion. He knew of an ex-vaudeville comedian who was doing a couple of local radio shows for Linit and Hellmann's Mayonnaise. Guy named Fred Allen.

Thus, the Fred Allen *Town Hall To-*

*night* show was born. For some three months in early 1934 the Fred Allen program ran back-to-back with *The Ipana Troubadours* on Wednesday nights as a comedy try-out. Then, in March 1934, Bristol-Myers combined the two shows into one big program to fill the hour-long NBC 9-10 slot, selling Ipana and Sal Hepatica.

The Fred Allen opus was soon one of the most popular in radio . . . and one of the most expensive. According to a *Fortune* survey made in mid-1938 the show was costing Bristol-Myers an astronomical \$10,000 weekly for talent, \$15,000 weekly for time.

Since Allen was insistent on a yearly respite from his tough chores the program was also one of the earliest in which a sponsor allowed his star a three-month summer vacation. Bristol-Myers filled in the 13-week gaps with a series of sponsored summer replacements, including, between 1935 and 1940, such hot-weather items as *Uncle Jim Harkins*, *Frank Crummit*, *Stoopnagle & Budd*, *Walter O'Keefe*, *Big Game Hunt*, *What's My Name*, *For Men Only*, and *Abbott and Costello*. These kept Ipana, Sal Hepatica, and Vitalis sales high throughout the hot-weather days, and kept the audience, too. People, B-M learned, listen in

those hot summer months, too.

Another first was chalked up for Bristol-Myers by the Fred Allen *Town Hall Tonight* show in the 1930's. Although the late Major Edward Bowes was then making a name for himself with an amateur show on WHN, New York, his nation-wide fame was yet to come. Bristol-Myers and Allen rounded up some talented amateurs one night, and tried them out over the network. It was an instantaneous hit, as judged by floods of fan mail and the rise in Crossley (C.A.B.) ratings. Thus the network amateur show was born.

In 1940, another trend was in the making. One-hour shows, in the early days the mainstay of nighttime radio, were reducing to half-hours due to the rapidly-rising costs in network time and talent as radio listening accelerated all over the country.

The B-M Fred Allen show was no exception. Allen was asked to ready a half-hour format. Back came the reply to Bristol-Myers: "impossible." He had developed his style for a one-hour show and that was that. Relations cooled between star and sponsor. And Allen took his show (under Texaco sponsorship) to CBS where he occupied the identical Wednesday-night slot that Bristol-Myers was making a broadcasting landmark on NBC.

Bristol-Myers had a quick answer. Into the 9-9:30 p.m. spot, on 2 October, 1940, went banjo-eyed Eddie Cantor, ready and willing to do a half-hour show. Although Allen fondly thought he would take his audience with him, the listening habit built up for the time period by Bristol-Myers was too strong to break. Cantor consistently out-rated Allen thereafter in the first half of the one-hour time period. The Cantor show held the 9-9:30 Wednesday NBC spot for some six years, and did a top-notch job of selling the two B-M stellar products: Ipana and Sal Hepatica.

(Oddly enough, now Cantor and



## NO PHONEY FIGURES

**No. We won't bother you with picked statistics. But a note to us will get you a long list of satisfied clients whom you may check for yourself.**

Why NOT avail yourself of the TOP TALENT which transcribed shows give you at such LOW COST?

If you use SPOT RADIO, why NOT assure yourself of a uniform, tested program in each market you're selling?

Let Us Quote You the LOW RATES for these TELEWAYS

### Transcribed Programs:

- DANGER! MR. DANFIELD  
26 30-Min. Mystery Programs
- BARNYARD JAMBOREE  
52 30-Min. Musical Programs

- MOON DREAMS  
156 15-Min. Musical Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- JOHN CHARLES THOMAS  
156 15-Min. Hymn Programs

- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- STRANGE WILLS  
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW  
132 15-Min. Musical Programs

For PROFITABLE Transcribed Shows, It's

### TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.

Phone CRestview 67238 — BRadshaw 21447

In Canada: Distributed by

S. W. CALDWELL, LTD.

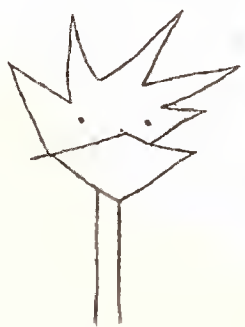
Victory Bldg., 80 Richmond St. West, Toronto





# R.F.D.

*Rural Free Delivery* — Where in the world but in Southern California would a television transmitter get located on a mountain top? Mount Wilson, to be exact. And from nearly 6000 feet up, KTTV's signal goes out to plenty of folks with an RFD on the mail box. *Our* mailbox sees loads of letters postmarked Santa Barbara, Bakersfield, San Diego, Riverside — places far beyond the normal 40-mile radius. And those RFD people are very important to all advertisers, who know (or should know) that Los Angeles County is the wealthiest agricultural county in these United States. KTTV reaches out farther... with a Rural Free Delivery that means television advertising impressions on both cities and farms. Find out more from us or Radio Sales.



**KTTV**

Los Angeles Times • CBS Television

Allen are rotating stars on a program for a rival of Bristol-Myers. Colgate-Palmolive-Peet. They appear two weeks apart on the *Comedy Hour*, NBC-TV, Sunday, 8-9:00 p.m.)

With its eye out for a good show to run back-to-back with Cantor, Bristol-Myers in 1940 noticed a Phillips Lord-created package named *Mr. District Attorney*. A few crime shows (*Gangbusters*, another Lord show, and *The Shadow* were the best) were making a dent in radio; but none was outstanding in popularity. B-M bought *District Attorney*, gave it a trial run in a Thursday-night, 8-8:30 spot on NBC for two months in the spring of 1940, then moved it to the Wednesday, 9:30-10 spot.

This show has been one of the great successes of Bristol-Myers. By carefully developing the program style and format, keeping it on for 52 weeks each year, and promoting it wisely, Bristol-Myers has reaped a big harvest. It has meant stepped-up Vitalis, Sal Hepatica and other product sales, and one of the most enviable cost-per-thousand operations in radio advertising. *District Attorney* became one of the most-imitated programs on the air. Most of the factual-type crime dramas

since its start have been influenced by

One other major premise was proved by *D.A.* When the war came, Vitalis, which contains in its formula good grades of alcohol and castor oil, was hard-hit by wartime raw-material shortages. Sale of the product was primarily concentrated in PX's and other military outlets. For civilians, Vitalis was in a category with white-walled tires, nylons, and aged Seotch.

But *D.A.* plugged the product all through the war, and helped keep the product name alive so well that when the product returned, it picked up almost precisely in brand preference studies where it left off.

During the war years other Bristol-Myers air advertising kept pace with the times. Sales were booming for Bristol-Myers, jumping from a 1940 annual level of \$17,563,000 to a 1945 figure of \$37,136,000. They had to. Bristol-Myers needed quantity sales. Net income in 1940 was \$2,524,000; in 1945 it was only \$2,498,000. B-M advertising had to produce sales at a rapid pace.

The answer was more radio. Songstress Dinah Shore, an Eddie Cantor protege, was signed for a Sunday night NBC-Blue musical show in late 1941

for Minit-Rub. The 15-minute stint continued until 1943, shifting to Friday night along the way. Additionally, Minit-Rub (a good war-time seller) came in for plugging via a newscast series, *Minit-Rub News*. That was in 1941-42 on the NBC Pacific web; it was also plugged on *Parker Family* which replaced Dinah Shore for a seven-month run in the Friday-night spot.

On 6 October, 1942, Bristol-Myers invaded a new night and a new time: Tuesdays, 8:30-8:55 p.m. The show: *Duffy's Tavern*, for Sal Hepatica and Minit-Rub. Starring Ed Gardner, the program, which soon developed a big following and a high rating, stayed in the Tuesday spot until June of 1944. Then, in the fall of 1944, it moved to Friday night. Later it moved into the familiar Wednesday-night 9-9:30 spot (in fall 1946) when Bristol-Myers and Eddie Cantor parted company. During the summers, as in the case earlier of Fred Allen and Eddie Cantor, there were a succession of sponsored replacements such as *Noah Webster Says* and *McGarry and His Mouse*.

Between 1944 and 1949—when Bristol-Myers and *Duffy's Tavern* split on the subject of high talent costs—there were a succession of various NBC and ABC half-hour nighttime shows on Tuesdays, Wednesdays, and Fridays, including *Gracie Fields*, *Nitwit Court*, *Alan Young*, *Correction Please*, and later *Tex & Jinx* and *Henry Morgan*.

Programing trends in radio, however, began to lean toward the jackpot giveaway show in the mid-1940's. Bristol-Myers spotted an up-and-coming ABC show, *Break the Bank*, and bought it for a summer start in the Friday 9-9:30 p.m. spot, beginning 5 July, 1946. *Break the Bank* stayed in this ABC spot for a few months, then moved into the B-M place of honor: Wednesday night, NBC, 9-9:30 p.m., preceding *District Attorney*.

Although *Break the Bank* has never



**Yes, Sir!  
We're  
HOARDING**

**we've got 12,441 of them!**

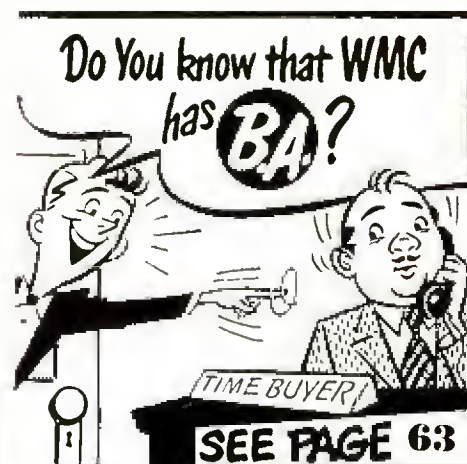
That's the final count — 12,441 slogans submitted in WSYR'S Anti-Hoarding Slogan Contest.

A joint promotion of WSYR-AM and WSYR-TV, the contest ran two weeks—drew entries and interested comments from all over Central New York.

People in the rich Central New York market watch and listen to WSYR. It's a wonderful way to put your own promotion across.

**WSYR ACUSE**  
AM • FM • TV

The Only Complete Broadcast Institution in Central New York  
NBC Affiliate — Headley-Reed, National Representatives



**Do You know that WMC  
has BA?**

**TIME BUYER**  
**SEE PAGE 63**

**7 out of 7 evenings**  
(daytime — too)

**WCPO-TV**

**is FIRST in Cincinnati**  
JUNE - JULY - C. E. HOOPER

Evenings 6:00 p.m. - 10:30 p.m.



	WCPO-TV	TV Station 'B'	TV Station 'C'
SUN	41.7	26.4	31.9
MON	52.5	17.3	30.2
TUES	53.5	8.8	37.6
WED	48.9	26.3	24.8
THUR	67.9	10.5	21.6
FRI	51.7	17.9	30.5
SAT	57.0	15.8	27.3

Afternoons 12:00 n. - 6:00 p.m.



	WCPO-TV	TV Station 'B'	TV Station 'C'
MON-FRI	67.6	5.3	27.1
SUN	68.7	5.3	26.0

**LOOK AT**  
**WCPO-AM**  
**FIRST**  
IN TOTAL RATED TIME  
PERIODS — BY  
C. E. HOOPER SURVEY  
JUNE-JULY



WCPO — TV, AM, FM  
affiliated with the  
Cincinnati Post  
Represented by  
THE BRANHAM CO.

**WCPO-TV**

**Channel 7**  
**CINCINNATI, OHIO**

WCPO-TV carries 9 out of top 10 programs seen in Cincinnati . . AUGUST PULSE

# BMI

## Scripts About Music

It's the successful sponsor who ties together his programming of listenable music with a fresh, bright and timely commentary.

And hundreds of alert program producers everywhere are cashing in on BMI's "scripts about music."

BMI's Continuity Department serves its Radio and TV licensees with a regular series of distinctive, effective program scripts calling for recorded music.

Ask your Station Representative for further details regarding

ACCORDING TO THE RECORD  
THE INSIDE STORY  
SPOTLIGHT ON A STAR

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

# WSRS CLEVELAND

... "The Family Station"  
serving Clevelanders and  
all the local nationalities  
in the 3rd most densely  
populated metropolitan  
district in the U. S. A. ...  
covering 336 square miles.

... Ask For Joe for the  
power-packed selling facts  
about the effective WSRS  
domination and local  
impact. Hooper rating up  
... WSRS cost per thousand  
lowest in town, thus the  
best buy in ...

# CLEVELAND WSRS

(and probably will never) achieve the kind of ratings the Fred Allen and Eddie Cantor show did for B-M in radio, it has been a huge success. Its prizes have been confined simply to money. The reason for the money-only prizes is interesting—according to one Bristol-Myers official, "so as not to fog up the advertising value."

Soon after *Break the Bank* was bought on ABC, it became the central figure in a backstage drama at Bristol-Myers. The big drug firm had been eyeing television for quite a while, and had had its various ad agencies make recommendations. Since the total national TV audience represented only a minor part of the "reachable audience" the company had been holding off.

Late in September of 1948, the die was cast. Bristol-Myers took the plunge into television with practiced grace, signing for a simulcast version of *Break the Bank* on ABC's full radio web and a dozen or so ABC-TV stations. Soon thereafter, B-M bought one of the five Monday-through-Friday periods, the Thursday 6:30-6:45 segment, of CBS-TV's *Lucky Pup*.

The simulcast video version of *Break the Bank* was a real hit almost from the start. Ratings quickly climbed until it was headed for the "Top Ten." Then, Bristol-Myers decided that the strains and costs of balancing audio and video shows at the same time were too much of a neat trick, and started a 10-10:30 p.m. TV-only version on NBC in September 1949.

Now, the success of this separately-programmed venture has caused a major change in Bristol-Myers' attitude toward radio and TV, and has caused the company to re-evaluate its position as one of the leading broadcast advertisers in the country.

In short, Bristol-Myers—with its whopping \$8,000,000 advertising budget to spend—is heading into the fall season now with a balanced radio-TV spot advertising operation that is indicative of the competitive position of these two media today ★ ★ ★

(Next issue's report on Bristol-Myers will explain how the big drug firm plans to use TV this fall, how spot radio fits into the B-M advertising, and how the B-M advertising itself is planned and administered by a team of three advertising managers (W. T. Drew, R. C. Whitman, and O. S. Frost) reporting to top executives on their assigned products.)

## ANIMATED COMMERCIAL

(Continued from page 29)

ing, still trying to find new and better ways to put over potent sales messages in the least possible time. And this is getting harder as one-minute slots become increasingly scarce; today advertisers are happy when they can schedule a series of 20-second announcements.

In brief, SPONSOR finds that insufficient time spent in planning animated commercials is one of the biggest bugaboos. And producers feel rushed too; they'd like to have almost twice as much time to produce the films as they usually get.

As for cost, films can range anywhere from \$20 to \$100 a foot, depending principally on how much animation is used. But there are many ways to keep down expense: editing one-minute films to get 20-second versions, using parts of the same animation over and over in each commercial made in a series.

To discover what's actually involved in producing an animated cartoon commercial, SPONSOR traced the progress of a recently made pair of Sal Hepatica one-minute films. The story of these commercials, from conception to birth, proved fairly typical of the many films investigated. It went like this:

Bristol-Myers had been using a one-minute animated Sal Hepatica commercial since October 1949. It was doing fine once a week on *Break the Bank*, NBC giveaway with Bert Parks. In March 1950, Bristol-Myers and one of its five agencies, Young & Rubicam, invented a new selling phrase for Sal Hepatica—"Laxative Lag." It was immediately included in all Sal Hepatica advertising—all but television. Bristol-Myers' problem: to replace "Sal#1" with new film commercials to carry the message of Laxative Lag.



Kansas City  
 Greater Kansas City  
 One ABC-CONSUMER MARKETS for market data  
 KCMO  
 Unpublished 1951

Station effective September 6, 1951 (KCMO No. 147)  
 Broadcast and reception in 11,500 broadcasting Ch.  
 Business Office and Address—Kansas City, Mo.  
 Kansas City, Mo. 64108  
 Telephone—KCMO 1-1000

Operating power—50,000 watts day (10,000 watts  
 night)  
 Frequency—810 kilocycles  
 Licensed to operate within time  
 zone of 10:15 to 10:45 p.m.  
 Operating schedule 8:00 a.m. to 1:00 a.m. daily  
 except Sundays

Class of advertising  
 Day advertising rates are as follows: 30-second  
 spots, 10¢; 15-second spots, 5¢; 10-second spots,  
 3¢; 5-second spots, 1¢. Night advertising rates are  
 50% of day rates. Minimum charge, 1¢ per spot.  
 Special advertising rates are available for long-term  
 contracts. For information, write to the station.  
 Station's policy is to accept no advertising which  
 is contrary to the public interest or which is  
 defamatory, libelous, obscene, or otherwise  
 objectionable.

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# KCMO

KANSAS CITY, MISSOURI

the station that sponsors the sponsor  
 ... in Mid-America

Greater Kansas City's One and Only  
 50,000 Watt Station for Mid-America

Cover the Metropolitan  
 Areas of Missouri and  
 Kansas plus Rural Mid-  
 America with KCMO



One Does It... in Mid-America  
 ONE station ONE spot on the dial  
 ONE rate card ONE set of call letters

METROPOLITAN MARKET FACTS					
	Radio Sales	Food Sales	Drug Sales	Radio Homes	Population
Greater Kansas City	\$9,500,000	\$1,000,000	\$4,200,000	219,520	816,700
St. Joseph	97,400,000	23,150,000	5,200,000	21,210	103,000
Topeka	134,000,000	32,100,000	5,000,000	24,590	114,200
Total	\$1,184,950,000	\$254,850,000	\$57,570,000	265,320	1,033,900

\*GREATER KANSAS CITY includes Kansas City, Mo., Kansas City, Mo., Independence, Mo., North Kansas City, Mo., Lee's Summit, Mo., and Overland Park, Mo.

MID-AMERICA MARKET FACTS					
	Radio Sales	Food Sales	Drug Sales	Radio Homes	Population
Missouri	\$5,317,700,000	\$785,000,000	\$127,400,000	969,100	3,945,000
Kansas	1,023,720,000	405,640,000	35,000,000	474,500	1,953,000
Iowa	2,397,900,000	494,860,000	69,110,000	644,700	2,624,000
Nebraska	1,294,440,000	288,230,000	19,700,000	321,200	1,297,000
Oklahoma	1,694,760,000	370,210,000	42,860,000	472,000	2,532,000
Arkansas	1,045,000,000	223,728,000	34,800,000	353,000	1,923,000
Total 6 States	\$11,333,210,000	\$2,566,618,000	\$388,870,000	3,234,500	14,094,000

Above figures from 1948-1950 Consumer Markets Service Standard Rate and Data

50,000 WATTS  
 Daytime  
 810 kc. 10,000 WATTS  
 Night

KCMO-FM—94.9 Megacycles  
 Basic ABC for  
 Mid-America  
 NATIONAL REPRESENTATIVE  
 John T. Pearson Company



KANSAS CITY 6, MISSOURI  
**KCMO**

278 radio stations ran Service-Ads to supplement and expand their listings in the monthly 1949 issues of SRDS Radio and TV Sections.

But not when it's at their finger-tips in SRDS for all buyers of time to see.

An important agency time buyer says, "The markets to be developed for any account by radio advertising are selected jointly—by agency and client. Say we start in Minnesota and the only information we have is from a small station up there. Then I have to go up there personally and talk with the stations and people to find out which are good and which are not good for us."

There's no substitute for such first-hand field surveys, but they take time, cost money, and only a few buyers of time find it possible to work that way.

So it's a boon to buyers when stations like Kansas City's KCMO make the information they need available in SRDS. Market information. Coverage information. Audience information. Program information.

When you're comparing stations, check the station Service-Ads as well as the station listings in the Radio Section of SRDS and the market listings in SRDS CONSUMER MARKETS. They may save you much further searching for information you want.

Note to Broadcasters:  
 In the SPOT RADIO  
 PROMOTION  
 HANDBOOK buyers  
 of time describe what  
 they want to know  
 about stations. Copies  
 at \$1.00.



## STANDARD RATE & DATA SERVICE

The National Authority • Serving the Media-Buying Function

Walter E. Bothof, Publisher

NEW YORK • 333 North Michigan Avenue, Chicago 1, Illinois • LOS ANGELES

For two weeks client and agency met, discussed, and dreamt Sal Hepatica and Laxative Lag. Everyone agreed it was a tough subject to put over, and in only a minute's time at that. The idea of using live action on film was discarded, it was too fraught with the possibility of poor taste. Animated cartoon characters could do a more subtle job.

With the staff's suggestions still fresh in her mind, Sylvia Dowling, Young & Rubicam story supervisor, went home for the Easter week-end to pound out the two Sal Hepatica scripts. It had been decided that two films were better than one; they could be alternated and produced cheaper if made at the same time.

Monday morning Mrs. Dowling took her scripts to Y & R's motion picture department. What did they think of her brain-children, did the stories make good film sense? The department had few changes to advise: suggested at that point that they call in Dave Hilberman of Tempo Productions, a TV commercial producer.

Tempo's Hilberman listened carefully, then took the scripts with him. In two days he and his artists had drawn up a visual outline of the two stories

from Mrs. Dowling's scripts. Each scene was represented by a small sketch showing the background and characters described in the script; dialogue was written in underneath each sketch. All of these sketches were then grouped in order on heavy cardboard.

Tempo delivered this "story board" to Young & Rubicam on Wednesday of that week. The boards took one week to make the rounds at Y & R: from story supervisor to motion picture department, then to the Bristol-Myers contact man, and finally to the contact supervisor (account executive). No one remembers exactly how many changes were made and suggested during that week's travel from one office to another. But, at the end, final story boards and scripts were sent to Bristol-Myers for approval.

Labeled "rush," the two embryonic Sal Hepatica commercials were inspected by B-M's advertising men, its lawyers, doctors. Federal Trade Commission scrutiny has made it necessary for doctors and lawyers to examine all such advertising.

Finally, back to Tempo Productions went the story boards and scripts marked "proceed." First step was to get the announcer and the vocal group

together for sound-track recording. Most of the two films were "voice-over" (narration), with the Song Spinners doing an impression of a spoon stirring a glass of Sal Hepatica; the Song Spinners also did a lip-synchronized animation of bubbles singing the "Sal Hepatica for the smile of health" jingle.

After a sound track was made, the visual part was planned to fit. Using a stop watch, the director "read" the sound track, marking off by motion picture frames where various parts of the sound would fit within the film. From this reading, he constructed a master "director's sheet" showing exactly what action and what sound occurred at each movie frame.

Tempo's layout man studied the director's sheet carefully, talked the whole film idea over with the director, and sat down at his drawing board. From the layout man's pencil came the visual outline of everything that would later appear in the finished film. His drawings set other groups of artists in motion. "Thumbnail sketches" were painted to determine the most effective gradations of black, grey and white to be used in coloring characters and background.

While colors were being tested, animators were busy refining the layout man's sketches. Right here is where costs chewed big chunks out of the Sal Hepatica film budget.

Animation is done in three steps: first, the rough preliminary drawings (called "extremes" by film men); second, every variation from the preliminary drawings which will appear in the film itself (called "breakdowns"); and third, the "in-betweens."

Final animated drawings are passed on to ink and paint artists. Inkers trace each drawing on a transparent celluloid sheet laid over the pencil sketch. Painters turn the celluloid over and fill in proper shades of black and white, following the colors previously indicated on the thumbnail sketches.

The hundreds of preliminary drawings and finished celluloid overlays turned out for animation took most man-hours. For example, of the 15 people working for Tempo Productions, four are animators and five are ink and paint specialists. That's nine out of 15 persons directly engaged in animation work alone.

When the final overlays had been camera-tested, shooting of the story began. There's nothing glamorous about

## To 4 guys around a conference table with a fifth in the background

Gentlemen, relax a moment and refuel. As XYZ Company's Account Executive, you sir, are concerned about a sales slump. Perhaps it's only seasonal. *In Iowa, seasons do not slump, because the state's \$4 billion income is produced by agriculture and industry. While one business slackens, another speeds up; or rich harvests swell the farmers' income.*

You, Mr. Research Director, may utilize unemployment figures to analyze markets. *More than 350 new industries have located in Iowa since World War II, creating 23,000 new jobs. Iowa ranks among the lowest trio of states in insured unemployment—2% against 5 to 7% for the nation—a statistic where it's a pleasure to come in last.*

And what about radio, Mr. Radio Director? You've been saying all along that you don't have to spend a million dollars. *Especially in Iowa, where t-l-v-s-n is just a poltergeist on the horizon, and radio starts its information-and-entertainment job at sunrise.*

Which brings us to you, Mr. Timebuyer. When you study coverage maps, please notice WMTland—the heart of the richest agricultural-and-industrial region in the nation. It's a market worth reaching—19,100 square miles (within the WMT 2.5 mv line) and over 1.1 million people. *A one-minute Class A commercial (52-time rate) budgets at \$27.00, which should be mighty interesting to both you and the fifth in the background—the sponsor.*

The Katz Agency man will provide full data upon request.

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK



I'll Say WMC has **BA**  
and **BA** means  
"Bonus Audience!"

WMC offers a **B**onus **A**udience  
of 60,149 available families

\*Tabulation shows FM receivers in WMCF's Bonus Land... 31 counties beyond WMC's or any other Memphis stations' AM night-time coverage, based on the average percentages resulting from Dr. Carrother's survey.

County	State	No. of Families	WMCF Bonus
Clay	Arkansas	6,400	1,489
Greene	Arkansas	6,900	1,605
Lawrence	Arkansas	5,500	1,279
Craighead	Arkansas	12,700	2,954
Jackson	Arkansas	6,500	1,512
Poinsett	Arkansas	8,700	2,024
Woodruff	Arkansas	5,400	1,256
Monroe	Arkansas	5,500	1,279
Phillips	Arkansas	13,900	3,233
Mississippi	Arkansas	22,100	5,140
Coahoma	Mississippi	15,600	3,629
Tallahatchie	Mississippi	8,700	2,024
Yalobusha	Mississippi	4,500	1,047
Lafayette	Mississippi	4,800	1,116
Pontotoc	Mississippi	4,600	1,070
Union	Mississippi	5,000	1,163
Benton	Mississippi	2,000	465
Tippah	Mississippi	4,200	977
Alcorn	Mississippi	6,400	1,489
Fayette	Tennessee	7,100	1,651
Hardeman	Tennessee	5,900	1,372
McNairy	Tennessee	4,300	1,000
Haywood	Tennessee	6,900	1,605
Madison	Tennessee	17,000	3,954
Crockett	Tennessee	4,600	1,070
Gibson	Tennessee	13,200	3,070
Dyer	Tennessee	10,100	2,349
Lauderdale	Tennessee	6,900	1,605
Obion	Tennessee	8,400	1,954
Dunklin	Missouri	11,700	2,721
Pemiscott	Missouri	13,100	3,047

Total Number  
WMCF Bonus Families **60,149**

... no other Memphis radio  
station can deliver this "PLUS" audience!

Here's actual proof that WMC, with its super-power FM station, WMCF, covers a plus area containing a bonus night-time available audience of 60,149 families.

According to a factual and impartial survey conducted by the Department of Business and Economics of Arkansas State College, 23.26%\* of families in 31 counties in Arkansas, Kentucky, Mississippi, Tennessee and Missouri own FM receivers.

This is a significant fact.

ONLY WMCF CAN DELIVER A CONSISTENT STATIC-FREE NIGHT-TIME SIGNAL INTO THESE MORE THAN 60,000 HOMES IN THE MEMPHIS AREA.

This is *plus* coverage for you... a bonus audience that makes your advertising dollar much more valuable when it's placed on WMC, simultaneously duplicating its AM schedule on WMCF. In addition to WMC's vast AM night-time audience, YOU GET THE OPPORTUNITY TO REACH WMCF'S 60,000 PLUS AVAILABLE FM AUDIENCE AT THE SAME TIME. A PLUS THAT NO OTHER MEMPHIS RADIO STATION CAN DELIVER, AT NO EXTRA COST!

**WANT THE DETAILS?** The basis of estimate on computing WMCF's FM set ownership in the Mid-South area was directed by Dr. Chester C. Carrothers, Head of the Department of Business and Economics of Arkansas State College. Full details of this survey and supplementary information will be gladly furnished upon request.

**WMC**  
**Memphis**  
5000 WATTS NBC 790 KY

THE MID-SOUTH'S MOST  
COMPLETE BROADCASTING SERVICE

**WMCF**  
**WMCT**

26<sup>0</sup> KW Simultaneously Duplicating WMC's Schedule

First TV Station in Memphis and the Mid-South

National Representatives, The Branham Company—Owned and Operated by The Commercial Appeal

animation photography; it's done painstakingly, a frame at a time. From his direction sheet, the cameraman learns which background is to be used in each scene and the exact order to follow in laying figures on top of it. (The backgrounds are drawn separately.)

Here's an example of how an experienced producer can save his client money during the expensive animation phase of production. In scene 11 of the Sal Hepatica commercial, Mrs. Jones is literally flying around her living room, dusting furiously now that Laxative Lag has been conquered.

Every time Mrs. Jones flicks her featherduster at the mantelpiece, a series of drawings must be made, showing arm and duster in a series of positions. Bristol-Myers saved money when Tempo made a single drawing of an armless woman, added to it four overlays of nothing but the woman's arm and featherduster in the various positions.

When Tempo had finished the meticulous business of photographing more than 1,000 frames, one at a time, it sent all exposed 35 mm film to a laboratory to be developed. This can be another hold-up point to try the patience of a sponsor with a rapidly ap-

proaching air-time deadline. It takes some film laboratories a full week to get the stock developed and printed. At the moment TV commercial films, being relatively short, get scant attention from large labs which make their money on hefty footage from newsreel, educational, documentary, and full-length TV movies. Laboratories find it most economical to run long footages of film through first, saving short lengths for slack times when they can be clipped together into a longer run.

With the animation safely captured on film, Tempo had two reels of celluloid—one with sound track, the other with pictures. The next step was to get both onto a single film. If the director's sheet is made correctly, sound and sight should line up exactly; the process of lining them up is called the "interlock."

A little squeezing here and there and a unified film with soundtrack along the side resulted. Then came the big moment when producer and advertising agency witnessed the finished product. Young & Rubicam was well satisfied with the Sal Hepatica commercials, suggested only a few minor changes; a speed-up here, the improvement of a dissolve there. When all concerned at Y & R were satisfied, the film went to Bristol-Myers.

Proof of Bristol-Myers' approval: the commercials were immediately put on *Break the Bank*. After a two-month gestation period, two more TV film commercials had come to life.

The Sal Hepatica story is typical of what happens when a sponsor orders an animated film. But there are variations. In this case, Bristol-Myers asked its agency to work up the film. In other cases, it's the agency that makes the suggestion. For example, the agency research department may report that a film commercial is growing stale or is objectionable. That may be the springboard of a new film series.

Often, when it comes time to buy, the film producer may suggest ways of saving money if the client buys a whole series of films at one time. Sarra, Inc., top New York commercial photographers, for example, did a clever cost-cutting series of animated commercials for the Great Atlantic & Pacific Tea Company. Basic film segment was a 20-second sequence involving a happy quartet of singing fruits and vegetables in a Super Market; it ends on a close-up of the A & P trademark. The 20-second length by itself is a finished

radio stations everywhere



but only one...

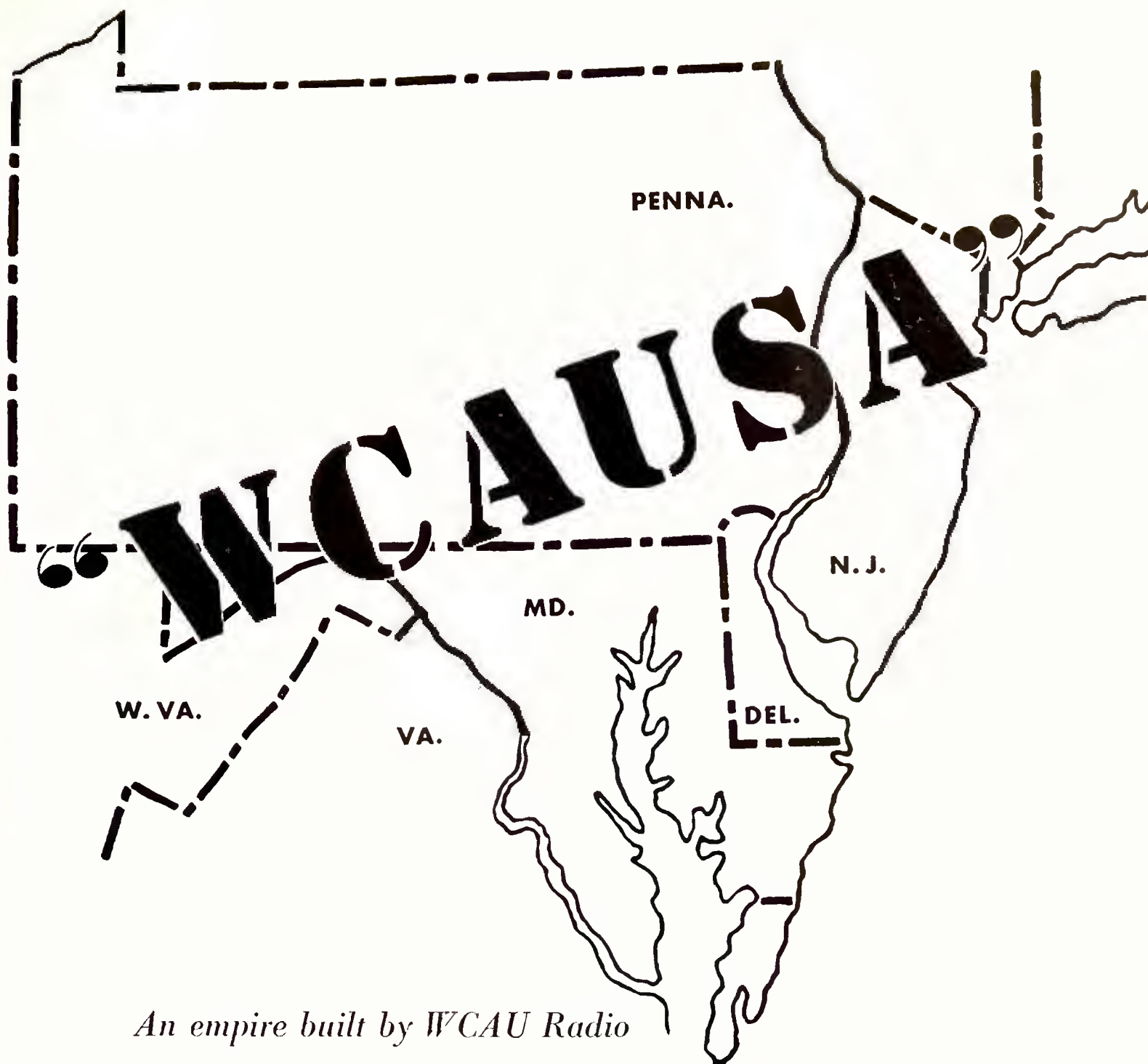


Basic NBC Affiliate

Want to make a sales touch down in the Central South? It's simple. Just send in Triple-Threat WSM and watch the way your sales message drives straight through to the pocket books of one of America's fastest growing regions. WSM has the power (50,000 Cleared Channel Watts) the talent (over 200 strong) and the production experience (now originating 17 network shows weekly) to put any product over the Central South goal line. Want case histories? Ask Irving Waugh or Any Petry Man.

**CLEAR CHANNEL  
50,000 WATTS**

IRVING WAUGH  
Commercial Manager  
EDWARD PETRY & CO.  
National Representative



### *An empire built by WCAU Radio*

ON THE eastern seaboard of the United States WCAU has built a rich and prosperous empire of listeners—more than 3½ million of the wealthiest people in the world\*. Their per family income is 16 per cent higher than the nation's average; their effective buying is greater than that of any one of 39 states and the District of Columbia\*\*.

With 50,000 watts surging out in all directions beyond Philadelphia's city limits, and reaching into 56 counties in

1 states, WCAU has created an empire of buyers. They are by far the largest, most constant group of listeners anywhere in Philadelphia radio. And it is a simple matter to contact the subjects of this wealthy kingdom.

To reach the prosperous and responsive folk of this airwave empire, contact the builder of this listening monarchy—WCAU. For reservations, call us or Radio Sales.

\*BMB \*\*Survey of Buying Power

# WCAU

*CBS affiliate—50,000 watts  
The Philadelphia Bulletin Station  
Represented by Radio Sales*

**TWO TOP  
CBS STATIONS  
TWO BIG  
SOUTHWEST  
MARKETS  
ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives  
JOHN BLAIR & CO.**

commercial that can be used handily in spot campaigns.

Here's the money-saver. Sarra made several additions which could be spliced onto the 20-second segment to make a one-minute announcement. Transition from the end of the 20-second piece to the remaining 40-seconds is a "truck" back from the A & P trademark closeup to a Super Market store front. With people shown walking into the store, the narrator says: "Yes . . . at your friendly Supermarket . . . you will always find . . ." Viewer is told that he will find fresh fruits and vegetables. The rest of the one-minute version tells the story of A & P's centralized buying and direct marketing system. The one-minute stint, like the 20-second one which is a part of it, ends on a closeup of the A & P trademark.

By using this technique of the standard 20-second beginning and 40-second finish, one-third of each new one-minute commercial costs very little. This amounts to a big saving if you can produce a dozen at a time.

Animation House, Inc., a New Rochelle, New York, firm is doing a similar job for Viceroy cigarettes. The Viceroy advertising agency, Ted Bates & Company, and Animation House decided to use a standard animated section featuring Viceroy's filter tip. The first eight seconds of each firm is live-action, followed by seven seconds of animated, and ending with about five more seconds of live-action. Viceroy has five old and five newly-made TV film commercials. In both series, the cork filter tip is stressed; the first relies on "dentists" explaining the virtues of cigarette filters to their "patients"; the second exploits a recent *Reader's Digest* article attesting to the superior health value of such filters. The middle, animated section is the same for all, thus saving the cost for seven seconds of each 20-second film. Another money-saving point about Viceroy commercials: The less expensive type of filming (live-action) is used for the variable sections of the commercials, while the more expensive animated section is used over and over.

Animation House also saved money for Kool Cigarettes, companion to Brown & Williamson's Viceroy's. There are over a dozen Kool commercials, most of them 20 seconds long. When Brown & Williamson had Ted Bates buy 10-second station breaks, Animation House pieced together an ample

supply of 10-second commercials from the longer 20-second versions. Instead of costing Brown & Williamson \$750 for brand-new 10-second films the total expense was only about \$250. Big users of TV commercial films can often count on such extra "dividends."

Tempo Productions filmed a series of 14 weather forecast films for a bank, at a cost of slightly over \$500 each. They were simply but beautifully done. There was no soundtrack at all, the TV station announcer's voice being used for sound. And animation was kept to a minimum. In one film a horse-drawn sleigh appears to glide along the snow. The only moving things are the background, falling "snowflakes" and the horse's legs. By making the horse's legs of metal it was possible to move them so as to give the illusion of movement in the film, thereby eliminating many individual drawings of the horse. The bank is still running this series after two years of steady use, which proves its durability.

National advertisers frequently employ another method to reduce the cost of TV commercials. By leaving five seconds of audio open at the end of their films they give the local announcer a chance to mention a local dealer. Lee Hats, among others, uses the co-op type commercial, ends its films with a five-second still of a man's hat-covered head. For the privilege of putting in his own plug at the end, the local dealer shares Lee's advertising expense.

Local advertisers are gradually getting better TV advertising, both through cooperative tie-ins with national advertisers and through syndicated film commercials. Some of the larger companies making commercials for syndication are National Screen Company, Inc., Jam Handy and Harry S. Goodman, Inc. The Goodman firm, to mention one, has produced several series of film commercials for specific industries. They have four 30-second animated films dealing with fur storage, and are considering more. Other industries covered were beer, bakery products, dairy products, laundry and dry cleaning, women's wear, appliances, and banks. These films are either sold outright to a client or leased for a year.

One of Goodman's first series included 51 different weather forecast films lasting between 25 and 30 seconds. Sue Hastings puppets did the job with lip synchronization. Dynam-

ic Films, Inc., with Goodman directing, took six months to produce the 51 spots at a cost of about \$60,000. Advertisers get exclusive use of the commercials in their market, pay from \$25 to \$200 per week depending on the market's size. Some of the 25 sponsors using this series as part of one-minute spot campaigns are: Independent Packing Company, St. Louis; Madeira Wine Company, Baltimore; Wild Root Company, Inc., Buffalo; Thompson Dairy, Philadelphia.

Despite these examples of clever cost-cutting, animated film is not cheap. It costs from \$20 to \$100 per foot, depending on the amount of animation and the number of characters used. Allowing one-and-a-half feet to one second of running time, a 20-second film would cost between \$600 and \$3,000 at the footage rates just mentioned. If you can tell a producer how much animation you want, chances are he can give you a fair idea of the total cost. Amount of animation is the main determinant.

There are other ways of doing a good job at reasonable cost which have nothing to do with the amount of animation. An advertiser does well (if he possibly can arrange it) to plan his commercials far ahead of air-time. The present trend, unfortunately, is to wait until a schedule of spot openings is definite, then rush to a film producer and ask for three-week service. Fully animated films can't be done adequately in under a month to six weeks. And most producers suggest eight to 12 weeks for a thorough job, not just because it's easier on them, but because it saves the client money in last-minute revisions which can be very costly.

Another advantage of planning ahead is the extra time that can be spent developing a crackerjack story. It's the thought behind a commercial that gives it long life and a convincing ring; the more heads working on that thought, the better it will be. Furthermore, if sponsor and agency are thoroughly satisfied with a story and its visualization before production, there is less chance of disenchantment while the film is being made or after it's finished. Disenchantment usually means revision, and revision means expense.

Ideas are vital in a good TV commercial, but too many can be as much of a handicap as none. Advertisers have been perennially amazed at how long a second of time really is, often

**Out of  
47  
West Coast  
regional  
shows**

**HERE'S THE  
SENSATIONAL  
LOW-PRICED  
WESTERN  
THAT SHOULD BE  
ON YOUR STATION!**

# THE CISCO KID

**\* moved up to.. 9.4**  
(Third place...  
a tie... in  
December, 1949)

**from... 8.9**  
(Fourth position  
achieved in  
November, 1949)



**For the same period, "Cisco Kid" outrated all other 1/2-hour Westerns by 50%!**

**SENSATIONAL PROMOTION CAMPAIGN** — from buttons to guns—is breaking traffic records!

This amazingly successful 1/2-hour Western adventure program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship.

\*"Cisco Kid" is aired three times weekly — Monday, Wednesday and Friday. It is the highest-rated show in its time period on Wednesday and Friday...and is second only to "Bob Hawk" on Monday! Write, wire or phone for proof of Cisco Kid's record-breaking, sales-producing performance.



**FREDERIC W. ZIV COMPANY**  
*Radio Productions*  
1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD

**a Whale  
of a Market**  
**Quad-Cities**  
Rock Island, Ill. Moline, Ill.  
East Moline, Ill. Davenport, Ia.

**233,012**  
(1950 census)


**\$246,605,000**  
**RETAIL SALES**  
(1948 U. S. Business Census)

**\$418,578,000\***  
**EFFECTIVE BUYING INCOME**

\* 1950 SM  
Survey of  
Buying  
Power

**Highest  
Hooperated  
Quad-Cities  
Station**

**WHBF** AM·FM·TV  
5000 WATTS  
BASIC ABC  
NAT'L. REP. AVERY KNOEL, INC.



**ABC**  
AMERICAN  
BROADCASTING  
COMPANY  
IN LOUISVILLE

**WKLO**  
1080  
Kilocycles  
5000  
WATTS-DAY  
1000  
WATTS-NIGHT

**WK★LO**  
Louisville, Ky.  
JOE EATON, MGR.  
Represented Nationally by  
JOHN BLAIR & CO.

to their own regret. Trying to get too much in can lead to viewer resistance. On TV this penchant for too much talk can be even more deadly than on radio, simply because more is going on at once. The action should carry a fair share of the advertising burden, allowing the sound to proceed at a leisurely pace for maximum impact. Some advertisers fail to get this maximum impact because to them a TV commercial is an illustrated radio commercial, rather than a completely new technique with its own rules.

Paradoxically, the visual phase of television has encouraged greater use of clever sound effects. While sight carries the message, sound can be used to heighten the entertainment value of a commercial. For example, vocal groups are kept busy recording jingles and stylized imitations of musical instruments. Sal Hepatica asked the Song Spinners to do a vocal impression of a spoon stirring Sal Hepatica in a glass rather than the actual sound made by a real spoon. Kool cigarette's song is sung to the accompaniment of a tune tapped out on crystal-glass tumblers with a pair of clothespins.

Why not use an instrumental soloist or even a string quartet as background? The American Federation of Musicians has clamped a ban on all sound-track recording by its instrument-playing members, and that goes for film commercials. Hence the unorthodox "instruments" that are constantly being invented. One agency rigged up a revolving drum, partly filled it with copper shot, and rotated it for a sound effect.

It's easy to see that plenty of thinking is going on among those responsible for television film commercials. It hasn't always been easy for film producers to understand what advertising men were trying to put across, nor has it been easy for advertising men to accept their own lack of expert experience with film. This is being remedied by everyday experience and by the steady entrance of skilled film people into the TV departments of advertising agencies. As long as neither party to TV selling techniques develops a closed mind there will be increasingly better commercials—and the commercial is the pay-off. ★ ★ ★

(The second article in this series, to appear in the next issue of SPONSOR, will take up live-action film commercials—costs, production, case histories.)

## HORMEL GIRLS

(Continued from page 26)

ing in more ways than one. Besides using the air to sell grocers and consumers, it uses radio to reach farmers. The Hormel packing plants aren't located in the slaughtering centers; Hormel must depend upon direct shipment of livestock from farms and ranches to its plants. To call the attention of farmers to the favorable prices Hormel pays for pigs and cattle, it broadcasts livestock quotations daily over KATE, Albert Lea, Minn., and KAUS, Austin, Minn.

George A. Hormel's son, Jay C. Hormel, chairman of the board of the company, is the man behind the Hormel network show. The whole scheme evolved out of his interest in veterans. (The Hormel agency is BBD&O, Minneapolis.)

Jay Hormel was an army lieutenant in the first World War and ever since has been active in the American Legion. When World War II ended, he

**LANG-WORTH**  
FEATURE PROGRAMS  
**SELL**  
**GAS & OIL!**



**LANG-WORTH**  
FEATURE PROGRAMS, Inc.  
113 W. 57th ST., NEW YORK 19, N. Y.  
Network Calibre Programs at Local Station Cost

decided to do something for the country's most neglected veterans—the girl ex-GI's. He organized the first all-women post of the American Legion in Austin—Spam Post 570.

Next step was an all-girl drum and bugle corps (another first); then the girls became a traveling merchandising unit for Hormel; finally, the same Spam girls went on the air. Today, to a large extent because of the combined activities of the girls as merchandisers and radio entertainers, sales of Spam and Hormel chile con carne are at an all time high. Spam was first in the field in what the industry calls "lunch-eon meats." It has always been the leader except for occasional periods when they were out of the market because of tin or raw material shortages. The girls have helped Spam break its own records.

In the fiscal year 1950, Hormel spent approximately \$500,000 for time and talent (30% of the total advertising expenditure). The radio budget has come a long way from its beginnings in 1934-35 when the company started on the air with participations on several Eastern stations only. Hormel's route from participating sponsorship to a traveling network show included these steps:

1. In 1936, sponsorship of a show called *Swing with the Strings* on a Midwest CBS network.

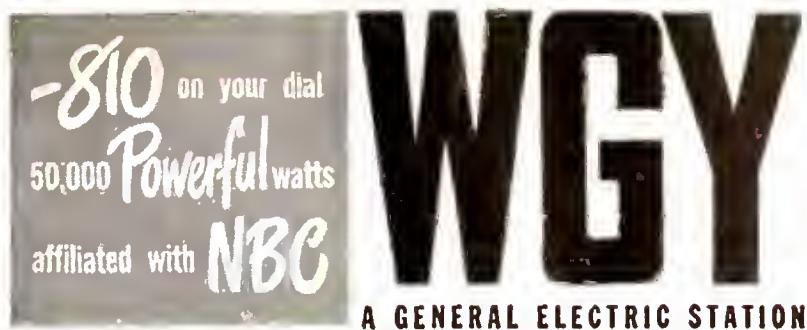
2. In 1937, eight shows a week on WCCO, Minneapolis, including a Cedric Adams newscast. (The company was one of the first to sponsor Adams.)

3. In 1938, Hormel continued on WCCO, added shows on WTMJ, Milwaukee, and WBBM, Chicago. And from that year till 1940 Hormel sponsored *It Happened in Hollywood* on CBS.

4. In the fall of 1940, Hormel switched to *Burns and Allen* on NBC. This sponsorship lasted only to the spring of 1941 when tin shortages growing out of the war caused Hormel to drop most of its advertising. Hormel stayed off the air till 1943.

A dollar and cents estimate of the effectiveness of Hormel's pre-war radio efforts is hard to obtain after all these years. Carson J. Morris, advertising manager of the company, puts it this way: "Our early experience with participating shows and spot shows was part of the process of evolution that got us into national radio. Radio played a very significant part in the development of the name Hormel and

Represented Nationally by NBC Spot Sales



Serving Albany, Troy, Schenectady, and the Great Northeast

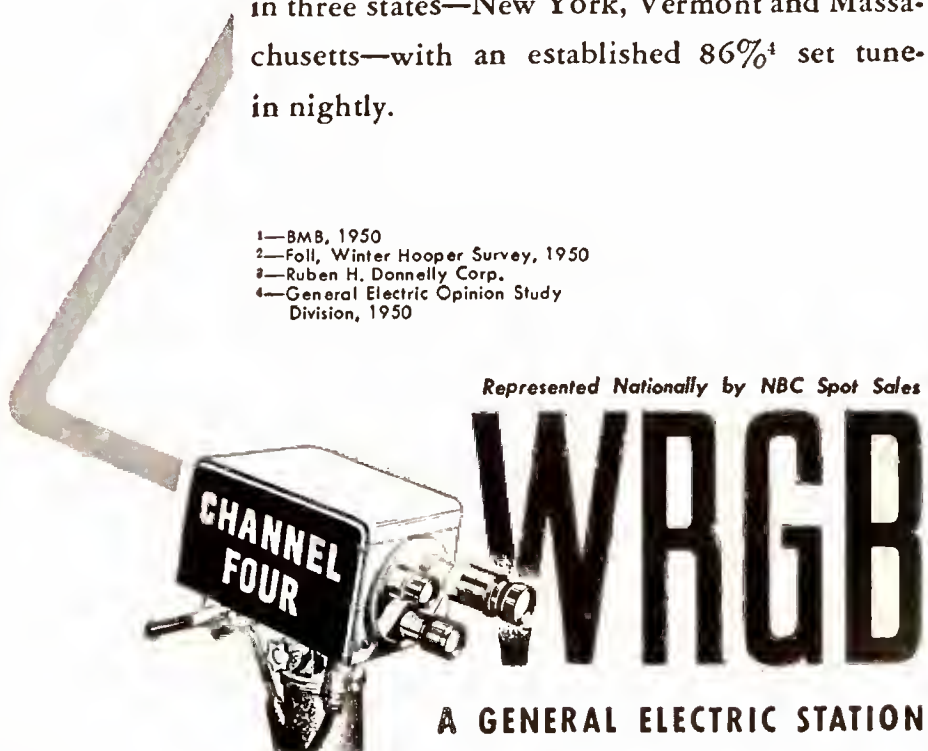
**FIRST** IN LISTENERSHIP—**WGY** has 37% more daytime audience and 45% more nighttime audience than a combination of the *ten top-rated radio stations in its area.*<sup>1</sup>

IN COVERAGE—**WGY** and *only* WGY can cover 16 metropolitan markets with one radio station. WGY reaches 1,247,000<sup>2</sup> potential listeners with over one billion dollars in retail sales.

**FIRST** IN LISTENER IMPACT—**WRGB** received 103,577<sup>3</sup> contest entries during eleven programs for *one* sponsor establishing this contest as one of the greatest ever held.

IN COVERAGE—**WRGB** is now offering television service to more than 300,000 viewers in three states—New York, Vermont and Massachusetts—with an established 86%<sup>4</sup> set tune-in nightly.

- <sup>1</sup>—BMB, 1950
- <sup>2</sup>—Foll, Winter Hooper Survey, 1950
- <sup>3</sup>—Ruben H. Donnelly Corp.
- <sup>4</sup>—General Electric Opinion Study Division, 1950

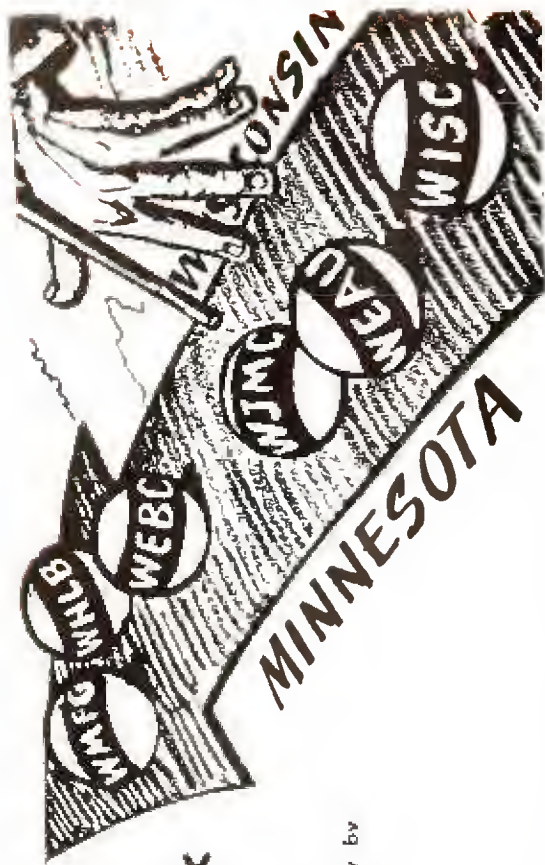


# YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota... use the Arrowhead Network. You're interested in sales—and that's what we deliver!



Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc., Mpls.



our leading advertised brands during this period."

Though the company apparently lost brand-name headway as a result of its long wartime and postwar air hiatus, it still does not believe in large-scale advertising during wartime. If war comes again, Spam and the other Hormel meat products will follow our troops overseas; only occasional rounds of magazine advertising will be used to remind the homefront that Spam has gone to war. That's in direct contrast to the policies of other sponsors with war-curtailed products (see SPONSOR, 28 August).

Seven war and postwar years after it had dropped *Burns and Allen*, Hormel put its present all-girl show on the air (on 20 March 1948). Called *Music With the Hormel Girls*, it was first heard over KHJ, Los Angeles. By stages, the show has gone to its current total of 164 stations, comprising basic groups of both the ABC and CBS networks.

At first Don Lee stations on the Pacific Coast carried the *Girls*. Then the show began to spread across the Mutual network until 5 March 1949 when Hormel switched to ABC. Finally, on 29 May of this year, Hormel began its unique repeat-broadcast policy, using CBS.

The thinking behind the repeat broadcasts is as simple as the "waste neither meat, nor bone, nor grist" philosophy at any good meat packing plant. "Our talent cost," says a Hormel spokesman, "is a fixed nut. We decided to make that money do double work on a second network. The CBS time charges represent only an additional one-third of the total expenditure. For that one-third we get a whole new audience. A recent Nielsen survey shows that on a monthly, cumulative basis we are reaching about 19% of the radio homes in the country."

*Music With the Hormel Girls* is country-parlor entertainment. It's the kind of low-pressure, low-brow show which never has hit high ratings (combined Nielsen rating: 7.5). That fact of life does not bother Hormel. If it is to accomplish its dual purpose of selling over the air and selling the Hormel girls as prestige saleswomen, it has to compromise somewhere. A format in which all of the Hormel girls can participate, as chorus members, band musicians, or soloists, is the ideal compromise. A comedy show or a drama might draw a bigger audience. But a

traveling cast of 85 girls couldn't possibly find roles in this type of entertainment.

Though relatively low ratings are a built-in fixture of the Hormel show, the company makes no compromise with its traditions of thrifty operation. If the show's ratings on an individual station of either network drop down too low, the station is dropped at the end of 13 weeks.

Largely because CBS stations have been delivering consistently higher ratings than ABC affiliates (50% higher on the average), Hormel has been cutting its ABC list, increasing the number of CBS stations. When Hormel first went on ABC, it bought some 227 stations, large and small; the list is down now to 66. CBS stations now number 98.

This list is by no means final. Hormel will continue paring stations and adding others, probably at 13-week intervals as contracts end. Here is the Hormel formula for station selection:

1. The highest cost-per-thousand radio homes must not exceed the highest cost-per-thousand of publications on its magazine list.

2. "Our idea of computing Nielsen to local stations is to take the BMB figures for that station and determine what rating we have to receive to attain listeners at X dollars per thousand for our radio show. Naturally, it is not infallible but it does give us a chance to change stations which are out of line, comparatively speaking, with other stations."

Carson Morris, Hormel's advertising manager, cites the following example of the station-selection formula in operation. "In a recent analysis, three stations had rates with a variation of less than a dollar. Yet the BMB potential of one station was twice that of the first; and the third was three times that of the first, and 50% more than of the second. Therefore, we assume that the rates in No. 1 were either too high or those in the third were too low. Naturally, we preferred to take station No. 3 as our standard."

Just as station selection has been an evolutionary process for Hormel, choice of time has changed since Hormel first put the *Girls* on the air. It was originally a Sunday evening program (6:30-7:00 p.m.). It is now on the air Sunday and Saturday afternoons (3:30-4:30 p.m. on ABC one Sunday; same show 2-2:30 p.m. on CBS the following Saturday). Hormel moved from

evening to afternoon time to save money, found it made no appreciable difference in audience. Apparently the family group with a taste for simple entertainment which Hormel hopes to reach is available for this type of show in just as large numbers on week-end afternoons as in the evening.

The format of the Hormel show allows for the maximum use of commercials. Where a half-hour drama can have at most an average of three commercials a program, Hormel is able to jam pack its half-hour with a staggering total of commercials and plugs fitted in between musical numbers. A recent show included five well-spaced commercials and 15 uses of the Hormel name without connection to the commercials.

The complete Hormel canned meat line includes 35 items, and more are being added each year. The program, however, does not attempt to push all of the 35. The company believes that the show has maximum impact when commercials stick to just a few of the products. Accordingly, commercial time is mainly devoted to Spam, Hormel chili, Dinty Moore beef stew, and Hormel ham. The Hormel girls will occasionally mention some of the other products, especially around holiday times. But selling of the other Hormel meats is mainly by implication. Explains Carson Morris: "We do not attempt to advertise a line of canned meats. We wish to be known as a specialty meat packer, implying, of course, that if you like Spam, which is a Hormel creation, you will also like Hormel deviled meat or Hormel vienna sausage."

Commercials are delivered by a team of girl announcers. They tend to be tricked up with rhyming phrases and other girlish touches. But they're hard-hitting nevertheless. The girls frequently speak to the women in the audience from the personal experience angle. They can play upon this theme heavily because the listeners know the girls get around to dozens of grocery stores each week. Recently two of the girls collaborated in this coy bit of hard selling:

*First girl:* Hormel Girl Mary Ellen Domm is wearing a big grin. And that means just one thing. Time for a word on her favorite subject, good eating.

*Mary Ellen:* Right Marilyn. And from what I've seen in food stores this month, plenty of *others* are interested in good eating, too. Take Dinty Moore

beef stew, for instance. You should see the way folks are heading for the special displays of those big pound-and-a-half cans. Why! folks walk away with enough old-fashioned beef stew to feed a couple of hungry people. And the cost is surprisingly low. So friends, better look for the special Dinty Moore display at *your grocer's*.

When Mary Ellen talks about those special Hormel displays, she isn't just reading from a script. She knows they're there because she helps put them there. Every Hormel girl, from the saxophone player to the featured singer, is a full-fledged member of the Hormel merchandising team. Actually, the merchandising operation provided the framework around which Hormel built its radio show. It's a *bona fide* case of the chicken coming before the egg.

After Jay Hormel established the all-girl American Legion Post in 1946, he put the post members to work as product demonstrators. They did some effective sampling and soon were traveling the country as a merchandising task force.

Hormel's desire was to get more direct contact with the consumer through the girls. All along, he had radio in

mind, but the girls weren't chosen for the merchandising work on the basis of experience as entertainers. They were merely to be good, wholesome ex-GI girls who could be trained from the ground up for service as saleswomen and entertainers. There was no particular emphasis on glamor. (Rule that the girls be ex-GI's was relaxed later when the supply of girl veterans ran out.)

Here, in essence, is the way the Hormel merchandising task force lays siege to an area.

1. A pre-invasion barrage of publicity prepares each new beachhead for the Hormel girls. Radio stations do news items on the coming of the girls; local outlets for the network show air announcements; newspapers run pictures and biographical sketches of girls who happen to hail from that area; there are even tie-in ads matted and available to local Chevrolet dealers, pointing out that the Hormel fleet of cars consists of Chevies.

2. H-hour finds the long caravan of gleaming white Hormel cars streaming along the best-traveled road into a town. With their caps at a smart angle, the Hormel gals roll along in the focus of all eyes.

## **WOC** **FIRST** in the **QUAD CITIES**

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

**WOC-AM** 5,000 W. • **WOC-FM** 47 Kw.  
1420 Kc. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

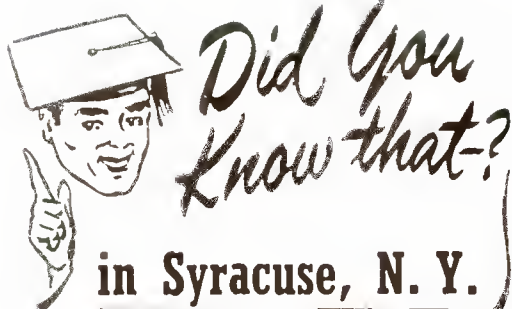
**WOC-TV** Channel 5  
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 18,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

**Basic NBC Affiliate**  
Col. B. J. Palmer, President  
Ernest Sanders, General Manager

**DAVENPORT, IOWA**  
**FREE & PETERS, Inc.**  
**Exclusive National Representatives**





in Syracuse, N. Y.  
**WFBL**

now delivers  
more than  
**TWICE** as many  
listeners **DAY-  
TIMES** as the  
next most popu-  
lar station in  
Syracuse!

Call FREE & PETERS  
for Availabilities

**WFBL**

SYRACUSE, NEW YORK



**BASIC  
SINCE  
1927**

**GROWING  
GROWING  
GROWN**

*Now First in Mobile*

MORNING PERIOD\*

**PLUS...**

a 14.8 Over-all Audience  
Increase Since 1949

**ANOTHER BONUS  
FOR ADVERTISERS...**

Special merchandising  
department for extra  
promotion of sales.

\*January, February, 1950 Hooper

**WABB** AM 5,000 Watts  
FM 50,000 Watts

AMERICAN BROADCASTING  
COMPANY

OWNED AND OPERATED BY  
THE MOBILE PRESS REGISTER  
NATIONALLY REPRESENTED BY  
THE BRANHAM COMPANY

3. Once the Hormel girls arrive, the publicity possibilities are infinite. Since the girls are a recognized drum and bugle team which has competed at the annual American Legion convention, parades with local A.L. posts are a natural. The girls also entertain at veterans' hospitals, appear on disk jockey programs, and with women commentators, do marching demonstrations at football games and in general spread themselves all over each area they visit like a band of female commandos.

4. By the time the girls arrive in any town, a local Hormel talent search has reached a climax. Hormel advance men start the talent search a month before the girls arrive. Usually, the five finalists in the search perform on a local 15-minute program, which Hormel pays for. The contestant who gets the highest rating on an applause meter appears on the Hormel network show. And runner-ups may be chosen to perform as well if they happen to be particularly suitable. The talent search, reminiscent of the *Horace Heidt* (Philip Morris) and the *Amateur Hour* (Old Gold) operations, is one more way in which the Hormel girls squeeze the utmost out of local publicity for their radio show and their merchandising operations.

5. The actual day-to-day merchandising is a teamwork proposition. The girls divide into pairs, in a manner recalling the wartime "foxhole-buddy" system. A typical day for a team of the girls might start like this:

*Anne:* Good morning, Mr. Jones (*local grocer*), I'm Anne, the saxophone player on the Hormel radio program. And this is Cynthia, our featured singer.

*Cynthia:* We hope you listen to our radio show and now Mr. Jones we'd like to tell you about some Hormel products you may not be familiar with.

*Anne:* (*thumbing through account book*) Mr. Jones, you already sell two cases of Spam a month. But did you know that Hormel also makes fast-selling cans of Vienna sausage? . . .

As the bit of dialogue above indicates, a primary objective of Hormel girl activities is to get grocers to stock and push additional varieties of Hormel products. Human to the core, groccerymen are inclined to let things ride. If one Hormel product sells, why bother looking for a second? But the girls change that.

It is the radio show which gives the

girls their greatest power over the grocers. They come to him, not as ordinary food sales people, but as celebrities stepping from behind the footlights to bring their radio commercials straight into the store. Most grocers are amazed at the visit; many ask for autographs or pictures to take home to the kids; almost all sign up for new varieties of Hormel products, or open first accounts with Hormel.

While one Hormel girl signs up the grocer, another may be setting up a Hormel display, or moving cans of Hormel meats to the front of a shelf. The girls act like any other route man might—except that they've got the power of their cute Hormel uniforms, their sex (which is not over-played, incidentally), and their radio fame. The company has found that the girls can do a far better job of cracking the ice than even the best male salesmen.

Because the Hormel girls are a ready-made group of relatively "visual" entertainers, television seems like a logical next step for the company. Some months ago Jay Hormel journeyed down to Chicago from his headquarters in Austin, Minn., to see a trial performance of a TV version of the Hormel show. The impression of some onlookers, who spent part of their on-looking time watching the expression on Jay Hormel's face, is that a Hormel TV show is not in the cards in the immediate future. Jay Hormel is particularly pleased with the traveling aspects of the Hormel show. But a TV show couldn't travel readily. The *Amateur Hour*, for example, travels its AM version from time to time, but keeps its TV stanza always at home.

On the other hand, the recent TV move of the *Horace Heidt* show may suggest possibilities for Hormel. Philip Morris now airs a TV version of the Heidt show and still keeps it on the road. The gimmick: TV version is filmed, shown at a different time than the AM show. This cuts way down on the technical problems.

A traveling show is always expensive; this is doubly (as a guess) true in the case of the Hormel girls. The thought of a long column of automobiles burning up gasoline and tires weekly is enough to make any auditor shudder. But the automobiles give the pairs of girls mobility which pays off in sales to grocers. Accordingly, a good part of the cost of travel is borne by the sales budget. What portion of it is charged to advertising and what



Cowan and Whitmore are breaking all records on the above items, which are being advertised on numerous television stations throughout the United States. Cowan and Whitmore are outpulling and outbidding every other mail order firm in America week in and week out! Our thanks to such stations as WBKB-TV in Chicago, WATV-TV in Newark, New Jersey, WOR-TV in New York, the Du Mont Network, the A. B. C. Television Network, KING-TV in Seattle, Washington, KPIX and KRON in San Francisco, California, KECA-TV, KLAC-TV and KFI-TV in Los Angeles and dozens of other top flight television stations throughout the country who have been most cooperative to this agency in their nation wide mail order campaigns. If it can be sold on television, Cowan and Whitmore will sell it, and sell it in volume!

P. S. Do you have a hot dollar item that will sell on television? Let us know about it, and you'll be well rewarded. Phone Hillside 7512 in Hollywood and give us the details.

*Cowan and Whitmore*

ADVERTISING AGENCY

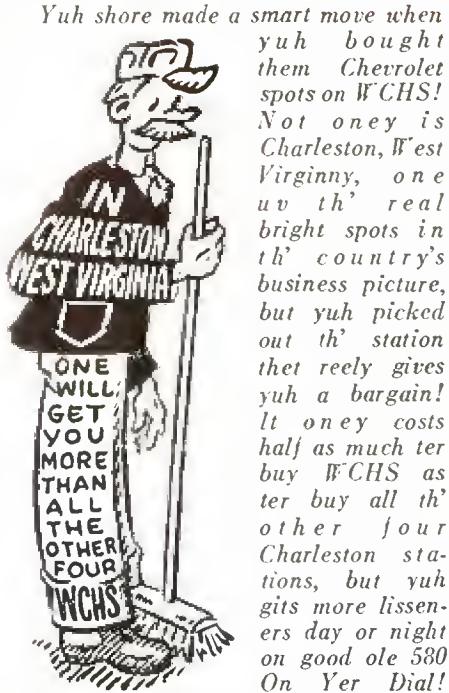
HOLLYWOOD

NEW YORK

CHICAGO

Mr. Wendell Moore  
Campbell-Ewald Co.  
Detroit, Michigan

Dear Wendell:



Yuh shore made a smart move when yuh bought them Chevrolet spots on WCHS! Not oney is Charleston, West Virginny, one uv th' real bright spots in th' country's business picture, but yuh picked out th' station thet reely gives yuh a bargain! It oney costs half as much ter buy WCHS as ter buy all th' other four Charleston stations, but yuh gits more lisseners day or night on good ole 580 On Yer Dial!

Yessir, Wendell, yer gittin' 28 percent more night-time lisseners, and 15 percent more durin' th' day! When yuh goes alookin' fer spots agin, 'member thet in Charleston, West Virginny, one'll git yuh more then all th' other four—WCHS!

Yrs.  
Algy

**WCHS**  
Charleston, W. Va.

# In Washington PEOPLE'S DRUG STORES

one of America's  
great chains chooses

# WWDC EXCLUSIVELY!

24 Newscasts daily

WWDC is the greatest  
radio buy in Washing-  
ton. See your Forjoe  
man today.

to sales remains a fiscal mystery.

But the proportion of advertising money allotted to the various media is no secret. For 1949, radio got 20%; magazines 40%; newspapers 20%; point-of-sale, etc. 20%. In 1950, radio got a larger share. 30%; magazines, 40%; newspapers, 15%; point-of-sale, etc. 15%. Total ad expenditure for 1950 was \$1,500,000.

The company considers magazines its backbone medium. The feeling is that color advertising is necessary to arouse the appetite of the potential customer. Obviously, the emphasis of Hormel and other meat-specialty company advertising may be due for a radical change within the next few years as color television emerges.

Among the unique aspects of the Hormel show none is more noteworthy than the company's arrangements with one James Cacsar Petrillo. There simply are none, formally. The show is so atypical that Petrillo's and other unions prefer not to try to classify the Hormel talent. Their tolerance in this respect is attributable to the fact that Hormel girls earn as much in salary and allowances as musicians' union and AFRA members. (Basic pay of Hormel girls starts at \$55 weekly; uniforms, liberal vacations, and other allowances make the actual total earnings much higher.)

Nowhere in the rest of the meat-packing business is there an operation like the Hormel girls. Armour and Swift, for example, both big radio spenders, use familiar types of network programing (Swift, *Breakfast Club*, ABC, Armour, *Stars Over Hollywood*, CBS). In fact, nowhere among sponsored shows is there one to approach the Hormel operation for complexity upon complexity of angles, gimmicks, and inter-related factors. Yet the Hormel show has a basic soundness. By traveling, it makes friends for the company locally. This gives it some of the strength of a spot-radio effort.

The late George A. Hormel, the man who set up a pork-packing business in an old creamery and proceeded to make it one of the largest in the country, would have been proud of his son Jay Hormel's unorthodox and canny approach to radio selling and product merchandising. Currently, Hormel is leading the canned-meat industry in consumption gains. Hormel spokesmen say it's largely because of the over-the-air and in-the-store saleswomanship of the Hormel girls. ★ ★ ★

## FARM DIRECTOR

(Continued from page 31)

losophy. "Advertisers should allow farm directors to rewrite any part or all of their commercials to suit personal style and audience," he told SPONSOR.

The great majority of farm directors agree with WWL's Shannon. Their reasoning is that the rapport between farm director and farm listener is so complete that listeners will detect and resent slickly written, New York-created copy. Same reasoning lies behind the belief of most farm directors that transcriptions must be chosen carefully for a rural audience. They can't be too citified and smooth; nor can they be too "rustic" if the rustic quality is synthetic.

Listeners' sensitivity to false notes in commercial copy is particularly acute because many of them are apt to know the farm director personally. George Shannon, for example, visits many farmers each month, attends all the agricultural events in the WWL area.

Dix Harper, farm service director at WIOU, Kokomo, Ind., told SPONSOR that his commercial technique was built to a large extent on customer testimonials. Harper, like other farm directors, gets around the countryside a lot. When he discovers a farmer with a good story to tell about one of his sponsors' products, he puts the farmer's voice on tape.

To give you an idea of what Harper means when he says that he gets around, here are some statistics. Miles traveled in past year: 35,000; farm meetings where he delivered speeches: 154; fairs from which he conducted broadcasts: 23.

Each such appearance is a plus for the sponsor. Actually, when Harper goes out to do a remote broadcast from a fair booth, he's giving his sponsors all the visual benefits of a television show—with something more besides. There are the big banners with the sponsor's brand name decorating the booth and giving the show visual sponsor identification. And there's an opportunity for displays of the merchandise itself.

How well do Dix Harper's efforts pay off? The following excerpts from a report Dix Harper made to SPONSOR tell the story.

"In 1949, the Howard County Farm Bureau Co-op had gross sales of approximately \$2,000,000. Their gross

sales increased during the first seven months they sponsored Dix Harper's *WIOU—Farm Service* (15 minutes, six days a week) by slightly more than \$207,000. . . .

"Co-op Chemical Fertilizer Sales in 1949 totaled 400 tons. Sales to date, 1,100 tons. . . .

"One more Co-op story. They recently sold seven 23-foot deep freeze units in one day as a result of radio promotion on WIOU's farm program only."

The moral for national advertisers with appliances to sell is not hard to draw from this last result story. Here are some other indications that sponsors with products of every kind would do well to get in on some of the farm-programming gravy.

To clinch the argument for use of farm programming by any and all kinds of sponsors, there's a story Harper likes to tell about panda dolls. Now, the panda doll is a sophisticated piece of merchandize. Its prevalence on the New York scene is proved by the fact that Humphrey Bogart chose to be thrown out of El Morocco recently while in the company of such a doll. Yet, Harper has sold the same product on a farm show. He says the Armstrong-Landon Company "called me just 10 minutes before their program went on the air and asked me to plug some musical panda dolls they had just received. These dolls were priced at \$6.95. The dolls were kept under the store counter so that only listeners could possibly know about them. The entire stock (12 pandas) had been asked for and sold before the day was over."

Phil Evans, farm director at KMBC, Kansas City, gave sponsor a close-up on the modern farmer which advertising men in the big cities everywhere would do well to paste in their hats. What he had to say sums up succinctly the economic status, personality, and attitudes of the better-than-average customers who are today's farmers.

"I am now farming close to 1,000 acres," said Evans, "in addition to my radio work. This experience causes me to feel that the average farmer is a little different from the average citizen. In the first place, he is a good-sized business man. The day of the 'hay seed' is gone.

"This successful farmer must know his soils and their care and the different types of crops that can be raised.

He must be a machinist to take care of his machinery and a blacksmith. He must possess considerable knowledge of livestock. . . . He must study economics. . . . He must be a 'Jack of all trades.' Many of them are and they expect those they listen to on the air to be the same. It has been said of farmers—"They can spot a phony a mile away."

Phil Evans explains what the astuteness of farmers means in terms of commercial effectiveness. If you really know farming, he says, and you help the farmer by adding to his knowledge, you gain his confidence. Then, each commercial by the farm director becomes the equivalent of a testimonial from a trusted friend.

Joe Reaves, farm director at WPTF, Raleigh, spent the past winter reminding farmers of their trouble the previous year with blue mold, advising them to protect their crops with chemicals. This mold ravager of the tobacco beds is an economic danger to farmers in the WPTF area. It is this kind of service which weaves the farm director into the life of his community.

One chemical manufacturer on WPTF benefited to such an extent from the enthusiasm of Reaves' listeners that he was forced to cancel his advertising several times during the season to catch up on orders.

Frank Cooley, WHAS, Louisville, farm director, had a similar experience when the Reynolds Metal Company sponsored his 6:15-6:30 a.m. *Farm News*. Reynolds advertised building materials, especially roofing, and in four months was two months behind in filling orders. Finally, the company had to give up the show. The program had increased sales 100% in the WHAS primary coverage area.

For another sponsor, Armour & Company, Cooley makes a daily award to farmers. He gives an Honor Bell (a cowbell, that is) to the family that's outstanding in cream production. This kind of personal merchandising of Cooley's show for Armour has been brought to the attention of everyone in the Armour organization through a mailing by the station and the company.

Arthur G. Page, WLS, Chicago, farm director, puts his finger on an important and yet easily overlooked facet of farm programs. He says that WLS has a "vast audience of folks in the city of Chicago who follow the farm situation as if it were their own



John H. Phipps, Owner  
L. Herschel Graves, Gen'l Mgr.  
**FLORIDA GROUP**  
Columbia  
Broadcasting  
System

S. E. Rep.—Harry E. Cummings

52-50 watts of full time pushage into homes of half Montana's population. Gives to your advertising message the needed propulsion for consumption.

The Art Mosby Stations



5000 Watts  
Night & Day  
MISSOULA

250 Watts  
Night & Day  
ANACONDA  
BUTTE

**MONTANA**

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

To Cover  
the Greater  
Wheeling (W. Va.)  
Metropolitan  
Market  
you need...

**WTRF**  
AM-FM

High Hoopers (Avg. 24.5)  
Low Cost  
The ECONOMICAL way to  
SELL  
The Wheeling Market  
Check  
THE WALKER CO.



*Available!*

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City  
**KFRM**  
for Rural Kansas

personal problem." This urban audience consists of people who once lived on farms and those who hope to some day. For this audience, WLS adds a bit of interpretation to its educational and news items for farmers.

**WFIL, Philadelphia**, with its farm programming under the direction of Howard Jones, is another station which has a large urban audience for its farm shows. In fact, it makes an effort to explain the farmer to the city dweller as part of its service to the rural community. This is in keeping with the farmer's desire to be understood as an intelligent, up-to-date craftsman.

**Jack Jackson, farm director at KCMO, Kansas City**, is a man who's had the modern farmer's progressive attitude brought home to him very directly. Last winter, KCMO announced that it was conducting a Farm Tour of Europe. With the cost of the trip \$1,260 a person, 25 farmers quickly agreed to go. Certainly, response like this should help to lay the ghost of the rude and ignorant 'hay seed.' Farmers today are alert, responsive to world problems, and responsive to the same commercial messages as residents of the big cities and suburbs.

Like every other activity of an alert farm director, incidentally, the KCMO farm tour had its commercial tie-ins. Taped recordings and shortwave messages from Europe were featured on sponsored KCMO programs giving them extra attention-getting value.

**KTRH, Houston**, first set up its series of farm programs in 1947. Before taking that step, the station ran a contest in which farmers were asked to tell how radio could best serve the farmer. From the replies, KTRH was able to develop strategy as to timing of programs and selection of material.

On Saturday, KTRH found that the farmers took a day off from field chores to go shopping. But at noon the families were at home for lunch. That's why KTRH put its *George Roesner, R. F. D.* show in the 12:45 to 1:00 p.m. slot.

A national advertiser examining various farm programs will find that times on the air vary with local conditions. One good rule of thumb to keep in mind is that in a dairy region noontime programming may be more effective than a show at 6:00 a.m. Actually, dairy farmers are up long before six o'clock. They are near a radio, however, during lunch at noon.

**Roy Battles, farm director at**

**WLW, Cincinnati**, told SPONSOR that his commercial philosophy is expressed in one word: **SELL**. Battles is the president of the National Association of Radio Farm Directors. This organization has consistently plugged the role of farm directors as salesmen. Frequently, it's been an uphill fight against station management.

The direct selling philosophy of Roy Battles, however, is in the ascendency. At WBAP, Fort Worth, at WMT, Cedar Rapids, at KASI, Ames, Iowa, at KFBI, Wichita, at KPOJ, Portland, and at dozens of other stations it's the farm keynote.

The credo of the **WKY, Oklahoma City, farm director**, sums up the role of all good farm directors in their communities. It goes this way.

"To contribute:

To security of life on the farm;  
To the advancement of the science of farming;  
To the social and economic advancement of our farmers;  
To the conservation of the soil resources of our state and to the proper utilization of its fertility."

Those are noble words; but they're meant sincerely, they're carried out effectively. In return for faithful service, the farm director gets the attention and loyalty of listeners; sponsors get the direct benefit of that sentiment expressed at the cash register. ★ ★ ★

## TV PITCHMAN

(Continued from page 35)

tion. Similarly, 2,400 Pie Makers have been sold in one day with single-station demonstrations.

The Cowan & Whitmore technique, duplicated by New York representative Harold Kaye, is standard in all C & W operations. It's three-pronged: (1) hold the audience, (2) marginal time keeps time cost down, (3) comparatively low-pressure commercials are best suited to the parlor.

Film programs are ideal for demonstration-type selling for several reasons. They last at least an hour and often longer, giving the advertiser a chance to schedule between four and five demonstrations during the show. Being five-minutes in length, commercials would probably cause resentment if spaced closer than 15-minutes apart. Then too, Cowan & Whitmore believes that viewers of movie fare pay closer attention to the TV screen, will be less apt to tune out once they

start watching the film. The high ratings and relatively low cost of film programs is certainly no disadvantage.

Number two choice, program-wise, are variety and disk jockey shows running at least one hour. One example is the *Johnny Grant Show* over KECA-TV, Los Angeles, telecast one hour each day from Tuesday through Saturday. Cost of this sponsorship is over \$3,000 per week for time and talent, including many guest film stars.

In addition to the preferred one-hour length, the personality of the program's cast is important. Film shows, for example, are given individuality by installing a likable MC whose job is to inject the "theatre feeling." Demonstrators, too, become friendly with viewers, are introduced by the MC and have something to say apart from their commercial pitch. Variety shows are chosen with this individual appeal in mind. It is the potential customer's confidence in the salesman as much as the product demonstration that builds unprecedented sales volume.

A prime expense in TV mail-order advertising is the salaries of demonstrators. Good ones are hard to find; it requires dextrous hands to do a smooth demonstrating job while selling points are put across vocally. Top-notch men get \$250 a week.

One solution to the heavy payroll has been the use of filmed commercials. TV Ads, Inc., Los Angeles film producer, made a trial five-minute film of the Magic Towel demonstration. One announcement on KING-TV, Seattle, using the test film brought in 1,200 orders at a time cost of \$80. Cowan & Whitmore promptly ordered 30 prints for national use.

Films are not the whole answer to overhead, however. Experience shows that a good live commercial will out-pull a good film commercial. Further, not every product seems to go over well on film. Instant-Foto was a big success with live demonstrations, promptly flopped on film.

The crux of mail-order selling is the demonstration itself. It takes a relaxed, easy-going demonstrator who knows his product and its uses. The

style is definitely low-pressure until the five-minute spiel nears a close. Then the viewer is urged in forceful terms to slip his dollar in an envelope and send it to "Five-for-one Magic Towel Bargain, Box 1500, Grand Central Station, New York."

Actually, about four-and-a-half of the five minutes allotted to the commercial are spent in demonstrating. It takes the last 30 or 40 seconds to put over the clinching arguments and make buying procedure crystal clear.

Even reference to the address carries a sales message. A sample goes like this — "Slicer and Extra Dividend Offer. Box 2200, Los Angeles." While the customer writes the address, he is reminded that he is getting a bargain. Box numbers are generally used to relieve the station from the steady deluges of mail, and are chosen carefully for easy remembrance. Double numbers are most desirable.

Reuben H. Donnelly Corp., largest direct-mail company in the country, ships most Cowan & Whitmore orders from New York and Chicago. West Coast orders are still processed by Cowan & Whitmore directly.

Not all TV mail-order firms are

reputable, according to critics of the present TV mail-order situation. Some wait until an item is selling heavily, then come out with a similar product for the same price. But there is one difference. The new article is of lower quality. There have been as many as four separate offers for a comparable product over TV stations in the New York area, for example. The Better Business Bureau is investigating complaints by purchasers of inferior products and conscientious sellers anxious to maintain satisfactory standards for air solicitation.

Some such mail-order specialists, like Willkie of Roy S. Durstine, Inc., investigate a manufacturer's product carefully before agreeing to handle it. They believe that TV station sales staffs should do the same before selling time on a program. Such scrutiny is increasing on the part of stations.

Television mail-order selling has just begun. Experience has already shown its tremendous possibilities. Advertisers, agencies and TV stations are the guardians against opportunists who may sacrifice its future. With them lies the burden of protecting consumers, for their own good. ★ ★ ★

# IN TOPEKA INDUSTRY MOVES FORWARD



INCREASED PAYROLL FAMILIES MEAN  
INCREASED SALES OF INDIVIDUAL ITEMS

## WREN

"FIRST ALL DAY"

### ABC

5000 WATTS



WEED & CO. NATIONAL REPRESENTATIVES

**JOE ADAMS**  
REACHES ALL  
**NEGROES**  
IN LOS ANGELES  
**KOWL** 5000 WATTS  
CLEAR CHANNEL  
LOS ANGELES - SANTA MONICA, CALIF.

## MYSTERIES

(Continued from page 25)

no exception. Of the top 15 radio programs as Hooperated (New York) for July-August, eight were mysteries. In staid Boston, Pulse reported six out of 10 top evening shows were crime dramas in July and August. Nationally, Nielsen's top ten evening radio programs for 23-29 July looked like this:

Program	Current Homes (000)	Rating Homes %
Walter Winchell	5,128	12.6
Mr. District Attorney	4,029	9.9
Crime Photographer	3,074	9.1
Mystery Theater	3,663	9.0
Mr. Chameleon	3,663	9.0
Satan's Waitin'	3,337	8.2
Broadway Is My Beat	3,297	8.1
Romance	3,256	8.0
Yours Truly, Johnny Dollar	3,093	7.6
Mr. Keen	3,053	7.5

While some mysteries are merely transients, others are veterans of many years standing. Here's breakdown of the "oldies," and how they're doing rating-wise:

Years on Air	Program	Hooperatings	
		15-21 Jan. 1947	17-23 Jan. 1950
20	Sherlock Holmes	8.7	6.3
19	The Shadow	11.0*	9.7*
15	Gangbusters	12.9	13.8
13	Mr. Keen	12.6	17.1
13	Big Town	14.9	17.4
11½	Mr. D. A.	19.5	13.3
9½	Inner Sanctum	14.8	14.3
9	The Thin Man	12.0	—
8	Suspense	14.9	16.0
8	Counterspy	8.9*	10.5
7½	Mr. & Mrs. North	—	15.1
7	Mystery Theatre	12.3	14.8
6	True Detective	8.0*	8.8*
6	The Sheriff	8.8	11.1
5	Nick Carter	8.9	9.4
5	This Is Your FBI	12.1	14.0

\*Sunday daytime ratings; all other evening.

What factors have made these mysteries successful for so long? Colgate-Palmolive-Peet, sponsors of *Mr. and Mrs. North*, for example, believe in good writing by top-notch talent, in not skimping on the vital things that put a show over. Low-cost though they already are, some mysteries have tried to cut costs even more and as a result have hurt the show and lost audience. A glance in an old Hooper Pocket-piece at the many mysteries that have fallen by the wayside will attest to this.

Within the past 10 years, the nature of radio mysteries has undergone a change. Ten years ago, most were jam-packed with blazing guns, screams of terror, blackjacks, blood and guts—all very jarring to tender nervous systems. Today such an approach is considered naive. The guns do as much damage, but not as noisily. The approach is more suave and sophisticated, though still highly exciting. Network censors have clamped down on the amount and extent of frenzy and bloodshed. For example, on a show like *Inner Sanctum*, the gory sounds

of a head being split used to be considered excellent technique. Today, no heads are audibly split open, more is left to the imagination.

Today's emphasis is on character, cleverness, authenticity. There is more appeal to the ingenuity and the funny-bone of the listener. Most mysteries fall into the following categories:

1. **Character-type:** Where the central personalities are as important as the plot; there is often a whimsical touch as well. Examples: *Mr. and Mrs. North*, *The Thin Man*, *Richard Diamond*, *Private Detective*.
2. **Problem-type, or whodunit:** A clever sleuth unravels one or more murders when the evidence points unmistakably to six or more people. The private-eye variety generally falls into one or both of these first two categories. Examples: *Mr. Chameleon*, *Mystery Theatre*, *Martin Kane*, *Private Eye*, *Nick Carter*, *Master Detective*, *Mr. Keen*, *Hannibal Cobb*, *Amazing Mr. Malone*.
3. **Documentary:** Re-enactment of actual crimes; based on police and federal file cases. Examples: *Gangbusters*, *This Is Your FBI*, *Drag-net*, *Big Story*.
4. **Semi-Documentary:** Dramas based on actual cases but fictionalized. Examples: *Counterspy*, *FBI in Peace and War*.
5. **Psychological thrillers:** With or without that eerie, nether-world feeling. Examples: *Inner Sanctum*, *The Shadow*, *Suspense*.

What's the outlook for radio mysteries as TV grows? The high effectiveness of radio thrillers has always depended heavily on one special factor: the listener's imagination. With this powerful ally, AM mysteries have never had need for visual appeal. Too, the scope of radio settings is almost infinite compared to the limits of TV today. Mysteries as portrayed on radio cannot be done on TV with the same freedom of movement and locale. Radio mysteries are one of the AM program types most likely to continue to thrive in a TV market (see SPONSOR, 17 July 1950, p. 80).

Another important factor is that the vast majority of stations on which network mysteries are aired are in non-TV areas. *True Detective Mysteries* reports this to be the case with its over-500 Mutual stations, expects present high popularity to continue in those areas.

Regarding mystery program costs, one producer states that they have gone down within the past year. He estimates that the high-budgeted ones in the \$10,000 bracket a year or so ago have been slashed to about \$6,000 in anticipation of diminishing radio returns. The least expensive mystery costs around \$1,200-\$1,500 a show, with the substantial block of successes running between \$2,500 and \$4,000.

Mysteries are not solely a network property. The transcription firms have given them wide spot utility. A canvass of the e.t. companies brought to light the following:

Frederic W. Ziv Co. offers stations and sponsors two transcribed mystery series, *Boston Blackie* and *Philo Vance*, both well-known properties. *Boston Blackie* is carried on 273 stations, is sponsored by Terre Haute Brewing Co. alone in 60 markets. *Philo Vance* is on 211 stations.

Brewers and auto dealers seem to be especially heavy users of mystery transcription shows. *Crime Does Not Pay*, the M-G-M Radio Attractions series, is

## WAVE WON'T SELL YOU ON RIDING HABIT (Ky.)!

Sure, we've got horse sense! Plenty of it! Enough, in fact, to keep us from trying to sell you on riding Habit (Ky.). . . .

WAVE's blue-ribbon entry, and the only sure-thing winner around here, is the 27-county Louisville Trading Area. We rope, saddle and ride this baby to a fare-you-well, and this "billion buck" market is worth almost as much to you as all the rest of Kentucky combined!

How about corraling Louisville? Let us spur you on with facts!



used by French Pontiac, New Orleans, and Heaston-Thomas Motor Co., Albuquerque, New Mexico, among others. Charles Michelson Co.'s *The Sealed Book* (psychological thriller series) is sponsored by DeSoto Plymouth Dealers, Rochester; Danbury Motors, Danbury; Nash Dealers plan to sponsor it locally throughout the country. (Michelson also sells a supernatural series called *The Avenger*.)

*Mystery House*, Harry S. Goodman Co. series, is sponsored in over 110 markets, counts among them many brewers like Peter Hamm Brewing Co.; Esslinger Brewing Co., Philadelphia and Wilmington; Burlington Brewing Co., Kansas City; Globe Brewing Co., Roanoke, Va.

The famous *Green Hornet* is available on e.t.'s via Trendle-Campbell, Detroit, owners of the *The Lone Ranger*.

Costs of most mystery transcription shows vary according to the size of the market. Ziv's *Boston Blackie* will run to \$112 in Los Angeles, \$5.60 in Alliance, Nebraska. Michelson's *Sealed Book* and *Avenger* can be had for a minimum of \$10 per half hour show, up to the top price of \$275 for a big market like New York. Goodman's *Mystery House* runs from \$12 to \$300.

The number of local sponsors now using mystery transcriptions is staggering. Stations that have until recently relied almost solely on records and local entertainment, which were poor competition for network offerings, are turning more and more to mystery and drama e.t.s. which sponsors snap up.

Commenting on the effect of TV on transcriptions, one transcription seller told SPONSOR: "In markets where TV has made noticeable inroads on the

AM networks, such as Baltimore and Philadelphia, the nets have found themselves with evening hours not always being sold. As a result, the network stations, finding themselves short of the big commercial evening shows, have been filling in with good transcribed shows for local advertisers.

Because they're such sure-fire programming, mysteries are the great transcription favorite." ★ ★ ★

(The second and concluding article in this series deals with the mystery program on TV. It will appear in the 23 October issue.)

## TOOLS available to readers

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

**A100 "The 1950 Iowa Radio Audience Survey,"** University of Wichita, Kansas—includes the location and operating power of Iowa stations, basic information on set ownership, and AM and TV listening habits.

**A101 "Spot the Sponsor,"** WNBT, New York—is a digest of program information, station availabilities, participation costs, and audience response in regard to new TV brand name game.

**A102 "This Is KFAB,"** KFAB, Omaha—contains information for the sponsor seeking market data on the Nebraska and Midwest area. Latest consumer surveys and listening habits.

**A103 "The Quebec City Radio Audience,"** CHRC, Quebec—is a study of the French-language radio audience. The study includes useful information in planning radio advertising in Quebec.

**A104 "Pioneering in Television,"** RCA—is a historic record of the progress of television that's told in a compilation of speeches and statements of Brigadier General David Sarnoff, president of RCA.

**A105 "What Makes A Radio Station Great?"** WCCO, Minneapolis—presents Hooper Ratings and diagrams showing domination of WCCO in the Minneapolis-St. Paul area.

**A106 "The Million-and-a-Half,"** Research Service, Inc., Denver—brings out for the first time in radio history a survey of program audiences in the states of Colorado and Wyoming.

**A107 "Introducing A New Merchandising Television Program Format,"** E. M. Trikalis, Cleveland—may prove to be the answer to the FCC ban on "giveaways." It's a new TV program idea that is adaptable for AM.

**A108 "Lower Frazer Valley Market Study,"** CKNW, New Westminster—shows the results of an up-to-the-minute survey of the fertile Frazer Valley in British Columbia. Survey reports CKNW is station favored by population.

**A109 "The Difference Is Mutual,"** MBS—is a digest of information on costs, cut-ins, number of stations, custom-tailored hookups and audience size.

**A110 "What It Is—What It Does,"** RCA — answers the questions often asked about the Radio Corporation of America. Includes AM and TV.

**A111 "A Report on WFIL,"** WFIL, Philadelphia—expresses WFIL philosophy that a radio station must have extra-curricular activities to build up listener good will. Reports public service efforts that won medals for WFIL.

**A112 "The 1950-51 Edition of Consumer Markets,"** Standard Rate and Data Service, Chicago—is an 888-page volume of the latest market data from government and other reliable sources. Free copy to SRDS subscribers. Additional copies \$5.00 each.

**A113 "Radio Service,"** WRBC, Jackson, Miss.—shows the programming, coverage, the market area statistics, results, and rates.

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER  
AVG. 5 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERRY

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ A100

☐ A101

☐ A102

☐ A103

☐ A104

☐ A105

☐ A106

☐ A107

☐ A108

☐ A109

☐ A110

☐ A111

☐ A112

☐ A113



### How to promote a church

If you're an advertising man, and the members of your church congregation have suddenly stopped examining you with that "he doesn't do much for a living" attitude, Willard Pleuthner may be the reason.

Vice president of BBD&O, Mr. Pleuthner has written a book revealing how successful advertising and business methods can hypo church membership and attendance.

"Building Up Your Congregation," just published by Wilcox & Follett, Chicago, has already inspired this comment from the president of the Pulpit Book Club, largest book-of-the-month group in the religious field: "... it has enjoyed the largest sale of any book we have used in recent years.

and the general reception seems to be one of overwhelming approval."

There's nothing about our favorite subject, broadcast advertising, to all this, except that Mr. Pleuthner will guest on one or more radio shows. But Mr. Pleuthner's contribution is unusual and we think all advertising men ought to know why they're being greeted more respectfully as they leave church next Sunday.

By the way, Mr. Pleuthner's successful book (now in its second printing) is strictly a labor of love. All profits are turned over to a religious fund for charitable purposes.

### Farm Director: what a salesman

Several years ago the FCC startled broadcasters by announcing that it saw nothing wrong with sponsorship of service programs.

At that time the forgotten man of commercial radio (on all but a few stations) was the farm director. With this official pronouncement he burst his sustaining cocoon and became part of the commercial family.

But his commercial activity has been limited largely to farm feeds, farm equipment, and the like. That's a pity. Because the record shows that nobody can sell the farmer like the farm director—and that goes for anything bought on the farm.

In this issue SPONSOR brings advertisers face to face with the facts about farm directors, how they sell and why they sell. Farm directors throughout

the nation have contributed liberally to the article in their own words.

The reason why the farm director is a natural salesman for anything sold to the farm family, from soap to automobiles, stems from his unique importance to the farmer. He tells the farmer about the weather, the livestock market, the fruit and vegetable market, the crop outlook. He teaches, counsels, forever lends a helping hand. He travels endlessly to farm bureau meetings, county fairs, individual farms.

To the farmer, the radio station farm director is the fellow who's working for him—without pay. And nobody has ever accused the farmer of lacking in gratitude.

The farm director is jealous of his good reputation, so he'll want to be sold on your product before he agrees to take it on. But once you're in his hands you've won a solid following. Besides the air commercials, you'll get more plusses than you can count. Your name will travel with him wherever he goes, and he goes everywhere.

You'll be surprised to learn how many big city stations have farm directors—stations like WFIL, Philadelphia; KGW, Portland; WJZ, New York; WJR, Detroit; WTAM, Cleveland. If you inquire, you'll discover some nice availabilities. If some of them are in the early morning or noonday, grab them quick. That's cream time in dairyland, tobaccoland, cattleground, cottonland, on the wheat prairies, in the tall corn sections, and wherever folks live off the land.

## Applause

### Visiting fireman

The station manager who doesn't know Fritz Snyder hasn't been around long.

For years Fritz has made the station rounds, assuring Bulova top choice in time availabilities, checking coverage claims, listening to operational problems, inspecting studios new and old, and in general being a good fellow.

In recent years Fritz has visited TV stations, sewing up 20-second and time signal availabilities. Out of 107 stations on the air, he has spotted Bulova on 80 during the past four years.

How valuable a man Fritz is was demonstrated recently when he moved from Bulova to Biow, the Bulova advertising agency. It seemed impossible for Pepsi-Cola's new *Faye Emerson* TV show to secure enough outlets. So, like Konstanty of the Phillics, it was Fritz to the rescue. He knew station managers—and they were willing, despite the paucity of evening time, to do him a favor. Where any other sponsor would have been restricted to a handful of stations at this late date, Pepsi came through with a satisfactory quota for its new show.

Enlisting a man like Fritz Snyder for this job was sound thinking by someone at Biow. Other firms do it with station experts like Ed Lier of Shell, Frank Silvernail of BBD&O, Jerry Bess of Sawdon Advertising (for Robert Hall Clothes), Vernon Carrier of Esso, Ralph Foote of Beechnut, Adrian Flanter of Bulova (formerly with Benrus). But the traveling time-buyers still constitute a small handful.

More advertisers, and large agencies, would do well to look into the merits of adding a Fritz Snyder to their staffs.

if your programs  
reach  
Canadian listeners  
and use music  
in any form . . . .

then, you should be fully  
cognizant of the services  
we offer . . .

it is generally agreed that to  
effectively hold and sell an  
audience you must give them what  
they want and like . . .

for example, Canadians are proud  
of their Canadian heritage — they  
like Canadian music . . .

which would indicate the use of  
Canadian music to please the largest  
possible Canadian audience . . .

allow us to help you, since we  
control a vast repertoire of music  
by leading Canadian authors,  
composers and publishers . . .

in addition, we maintain a complete  
station service (program continuities,  
phono. records, sheet music and  
orchestrations) in French and English  
specially selected for programming in  
Canada . . .

BMI CANADA LIMITED

MONTREAL  
TORONTO

IN THE U. S., CONSULT BROADCAST MUSIC, INC.:

NEW YORK, CHICAGO, LOS ANGELES

# WTAG moves merchandise with three morning shows

Central New England families are wide-awake and eager to buy, thanks to three unique WTAG-produced morning shows.

"Morning Parade" with John Wrisley, is music to everybody's ears, including the long, impressive list of advertisers.

"The Julie 'n Johnny Show," another participating show long established but with a new twist, originates and is a sellout day after day in the Sheraton Hotel, with an audience from every section of Central New England. Julie 'n Johnny move merchandise, too. When, for example, they first personalized a Worcester bank's announcement, a listener promptly opened six \$1,250 accounts, one for every member of his family, and credited this show on WTAG.

As hostess on "Modern Kitchen," Lyda Flanders capitalizes on her extraordinary cooking heritage — 30 years as cooking authority of Central New England. Housewives almost eat out of her hand. Over 100 clubs and organizations a year, in the WTAG market, call on her for speaking engagements.

Put the "merchandise-moving" power of these shows to work for you in the prosperous Central New England Market. To get results in all of Central New England, buy a buying audience with WTAG.

\* May we place your order on the current waiting list?

**"Morning Parade" John Wrisley**  
Monday through Saturday 6:30-7:00 a.m.;  
7:15-7:45 a.m.; 8:15-8:55 a.m.  
A few availabilities now open.



**"The Julie 'n Johnny Show"**  
Co-emcees Julie Chase — Johnny Dowell  
Monday through Friday 9:00-9:45 a.m.



**"Modern Kitchen" Lyda Flanders**  
Monday through Friday 9:45-10:00 a.m.

**WTAG**  
**WORCESTER**  
WTAG-3 BASIC CBS • 580 KC

**Industrial Capital  
of New England**

*See Raymer for all details*

